SOUNDCAN
MIDYEAR REPORT
ALBUMS SHRINK,
MARKET GROWS
BEST CLUBS 2012
HOTTEST SPOTS,
MUST PLAYS
& HIDDEN GEMS

TRIPLE STRENGTH
GREEN DAY!

THREE ALBUMS
IN 16 WEEKS.
THE MARKETING
OF THE YEAR'S
MOST AMBITIOUS
AND STRAIGHTEST
PROJECT

CARLY RAE
NO. 1 AND NO. 17
TRIPLE A RADIO
THE NEW STARMAKER
D'ANGELO
LIVE AT ESSENCE FEST
Join Akoo & Ourstage.com

BAND AGAINST BULLYING

the concert
PRESENTED BY
MEAN STINKS

Friday
JULY 20th
Noon

Hosted BY
Z100's
TREY MORGAN

Featuring
Megan & Liz

Special Guest
Hot Chelle Rae
& Others

CARLA MARIE
From Elvis Duran and the Morning Show

I promise to BAND AGAINST BULLYING by standing up for those who are pushed down, speaking out against hurtful behavior and encouraging my friends to do the same.

Find out more at bandagainstbullying2012.com
Events

FILM & TV MUSIC
This year’s conference is set for Oct. 24-25 in Los Angeles and will feature panels of decision-makers from studio executives to music supervisors to producers. To register, go to Billboard.com/touringconference.com.

TOURING
Registration is now open for the Billboard Touring Conference & Awards. Set for Nov. 7-8 in New York, the event’s programming will be announced soon. For more details and to register, go to Billboard.com/touringconference.com.

Online
FRANK OCEAN
Now that Frank Ocean’s Channel Orange is here, does the rising R&B star’s major-label debut live up to the hype? Check out Billboard.com’s track-by-track breakdown of the new album.

STARS’ REAL NAMES
You know them as Lady Gaga, Rihanna and Deadmau5, but have a look at Billboard.com’s gallery of 150 Pop Stars’ Real Names to discover who’s behind the famous aliases.

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9 FRANK OCEAN
Midway through 2012, Nielsen SoundScan numbers show album sales down 3.2%, and the question is: What does that mean?

On the one hand, a decline is a decline, and the obvious answer is that the U.S. music industry can’t sustain the positive album sales growth of 2011. But the drop is modest in comparison to the numbers in the United Kingdom, where total album sales plummeted 13.8% (according to data from British labels trade group BPI). And there may be some reasons to remain optimistic (see story, page 6).

A close examination, though, reveals another statistic behind that modest drop: For the first time since the advent of SoundScan in 1991, catalog albums scans exceed current album scans. Likely budget-priced albums are claiming ground from higher-priced front-line titles. This stat also points to a long-brewing shift in consumer buying habits away from album sales to cherry-picking hit songs (and, worryingly, digital track sales—an area of steady growth in 2011)—have declined year over year).

Last year things looked different: Total album sales for 2011 grew 1.4% to 330.6 million units, the first annual album growth since 2004, according to Nielsen SoundScan. The decline in CD sales slowed to a mere 5.7% drop from the 18%-20% downward pace of 2006 through 2010, with digital growth powering overall album sales into positive territory. This year’s return to the red appears to be due to a renewed acceleration. CD album sales raked up a six-month total of 91.1 million units, a double-digit drop of 11.8%, down from the 101.3 million units recorded at the same stage in the first half of 2011. Catalog album sales grew 5.4%, while current album sales fell 10.8%. That means catalog makes up 50.9% of total sales (76.6 million units, up year over year from 72.6 million), with current accounting for 49.1% of scans totaled (73.9 million, down from 82.8 million). Compare this with first-half 2011, when current titles led catalog with 53.3% of the total.

Or compare it with 2000, when current albums comprised 66.9% of total sales. By 2005, that spread had narrowed to current at 62.9% and catalog at 37.1%. This year marks the first time catalog sales are in the lead.

But in the lead by a hair’s breadth: a 1.8 percentage point separation. Last year at the halfway point, current titles accounted for 53.3% of album scans versus 46.7% for catalog albums. By year’s end, fall and fourth-quarter releases had pushed current albums ahead by another percentage point. If the slate of upcoming albums lead by releases from Green Day (see story, page 14), No Doubt, Mumford & Sons and Pink can goose sales, there’s still a chance current albums could make a comeback and eke out a higher total.

Catalog album sales grew 5.4%, while current album sales fell 10.8%. That means catalog makes up 50.9% of total sales (76.6 million units, up year over year from 72.6 million), with current accounting for 49.1% of scans totaled (73.9 million, down from 82.8 million). Compare this with first-half 2011, when current titles led catalog with 53.3% of the total.

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Parsing album sales by genre, country was the only major genre posting growth in the first half of 2012, with a 5.8% increase in album scans to 19.5 million units, up from 18.4 million units in the first half of 2011. Rock held steady, posting a 0.4% decline to 52.1 million units from 52.3 million in the face of a 1.2% album decline for the entire U.S. album market. Gospel/Christian also held up well, dropping just 0.3% to 10.62 million units from 10.66 million.

Latin had the biggest drop, with album sales falling 19.5% to 5 million units from 6.2 million. R&B/top declined 7% to 24.7 million units from 26.5 million. And the year’s most buzzed-about sensation, electronic dance music, suffered a 6% unit decline to 4.9 million units from 5.2 million. But EDM’s downside in album sales was more than offset by a 62.7% jump in track sales to 28.2 million units from 17.4 million scanned in the first half of 2011.
There are two ways of looking at market share by label ownership, which is how the indie-label advocacy group American Assn. of Independent Music prefers to see the numbers presented, and by distributor (including indie-owned distributors with their respective majors), which is how the majors prefer to view it. We've presented both, based on album and album sales.

### MARKET SHARE, TWO WAYS

#### BY LABEL OWNERSHIP

<table>
<thead>
<tr>
<th>Label</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAG</td>
<td>14.4%</td>
<td>14.3%</td>
</tr>
<tr>
<td>INDIES</td>
<td>31.2%</td>
<td>32.5%</td>
</tr>
<tr>
<td>SONY</td>
<td>24.9%</td>
<td>23.3%</td>
</tr>
<tr>
<td>EM</td>
<td>7.9%</td>
<td>8.2%</td>
</tr>
<tr>
<td>UNIVERSAL</td>
<td>21.0%</td>
<td>20.6%</td>
</tr>
</tbody>
</table>

#### BY DISTRIBUTION OWNERSHIP

<table>
<thead>
<tr>
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<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONY</td>
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<td>29.9%</td>
</tr>
</tbody>
</table>

### ALBUM SALES BY GENRE

Country was the only large genre to post gains in the first half of 2012. The much-buzzed-about electronic dance music declined in album sales, but had a huge gain of 62.7% in track sales to 28.2 million from 17.4 million.

### ADELE TOWERS OVER ALL

The best-selling album of 2012 so far is also the best-selling album of 2011: Adele's 21. In fact, it sold more than the next four top sellers combined—and by a very comfortable 350,000 copies. To date, 21 has sold 9.5 million copies, according to Nielsen SoundScan.

### TOP 20 BEST-SELLING ALBUMS, YEAR TO DATE

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year to Date Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Adele</td>
<td>21</td>
</tr>
<tr>
<td>2</td>
<td>Lionel Richie</td>
<td>Tuskegee</td>
</tr>
<tr>
<td>3</td>
<td>One Direction</td>
<td>Up All Night</td>
</tr>
<tr>
<td>4</td>
<td>Whitney Houston</td>
<td>Whitney: The Greatest Hits</td>
</tr>
<tr>
<td>5</td>
<td>Various Artists</td>
<td>Now 41</td>
</tr>
<tr>
<td>6</td>
<td>Carrie Underwood</td>
<td>Blown Away</td>
</tr>
<tr>
<td>7</td>
<td>Luke Bryan</td>
<td>Tailgates &amp; Tanlines</td>
</tr>
<tr>
<td>8</td>
<td>Nicki Minaj</td>
<td>Pink Friday: Roman Reloaded</td>
</tr>
<tr>
<td>9</td>
<td>Drake</td>
<td>Take Care</td>
</tr>
<tr>
<td>10</td>
<td>Adele</td>
<td>19</td>
</tr>
</tbody>
</table>

### TOP 20 BEST-SELLING DIGITAL SONGS, YEAR TO DATE

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Year to Date Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gotye featuring Kimbra</td>
<td>Somebody That I Used to Know</td>
</tr>
<tr>
<td>2</td>
<td>fun. featuring Janelle Monae</td>
<td>We Are Young</td>
</tr>
<tr>
<td>3</td>
<td>Carly Rae Jepsen</td>
<td>Call Me Maybe</td>
</tr>
<tr>
<td>4</td>
<td>Kelly Clarkson</td>
<td>Stronger (What Doesn’t Kill You)</td>
</tr>
<tr>
<td>5</td>
<td>Nicki Minaj</td>
<td>Starships</td>
</tr>
<tr>
<td>6</td>
<td>Maroon 5 featuring Wiz Khalifa</td>
<td>Payphone</td>
</tr>
<tr>
<td>7</td>
<td>The Wanted</td>
<td>Glad You Came</td>
</tr>
<tr>
<td>8</td>
<td>One Direction</td>
<td>What Makes You Beautiful</td>
</tr>
<tr>
<td>9</td>
<td>Flo Rida featuring Sia</td>
<td>Wild Ones</td>
</tr>
<tr>
<td>10</td>
<td>Justin Bieber</td>
<td>Boyfriend</td>
</tr>
</tbody>
</table>

### OLD BEATS NEW

For the first time in the Nielsen SoundScan era, catalog albums outpaced current albums on the Billboard 200, 50.9% to 49.1%. Midyear catalog album sales are up 5.4% (76.6 million units, up year over year from 72.6 million), while current albums are down 10.8% (73.9 million, down from 82.8 million).

### NEW ARTISTS

For the first time since 2008, albums by new artists sold more than albums by established artists on the Billboard 200, but for albums sold in the first year of release, the tally was closer: 48.8 to 51.2.

### TOP ARTIST OF THE WEEK

The top artist of the week is Gotye, with two songs on the top 10: "Somebody That I Used to Know" and "You Are the Best." His "Somebody That I Used to Know" has sold 5.5 million digital singles and 3.7 million copies of the album since it was released in May 2011.

### NEW ALBUMS

The top new album of the week is "Now 41" by Various Artists, a mixtape celebrating 41 years of the Billboard Hot 100. The album includes songs by Adele, Justin Bieber, Katy Perry, and others.

### OLD ALBUMS

The top old album of the week is "21" by Adele, which has sold 9.5 million copies since its release in November 2011. The album includes "Rolling in the Deep," which sold 1.6 million digital singles and 3.7 million copies of the album since its release in May 2011.
Albums Shrink, Market Grows

SoundScan numbers show a weak album market, but that's not the whole story. The music market as a whole is growing.

Halfway through 2012, the Nielsen SoundScan results are in: Album sales are down 3.2%, while overall sales—albums plus TEA—are up 4%. But dig deeper into the first-half sales figures, and you'll find a music market with modest sales growth—it varies by genre—that coincides with growth in segments not covered by SoundScan's numbers, such as performance and synch royalties and revenue from ad-supported and subscription services. So if the sales figures from the first six months of 2012 don't exactly bowl you over, remember: There's more to music than sales. And that's not to say the numbers are disappointing—there's plenty of room for optimism.

THINGS HAVE BEEN WORSE—MUCH WORSE

A 3.2% decline in album sales at the midyear point is worth a few cartwheels considering the rate of decline in previous years. Prior to midyear 2011, year-over-year change declined by double digits in 2010, 2009 and 2008.

THINGS ARE WORSE ELSEWHERE

U.S. album sales look robust compared with those in the United Kingdom. The BPI announced U.K. sales declined 13.8% in first-half 2012.

SPENDING UP, CD SALES DOWN

Digital spending on albums and tracks rose about $111 million at retail value and $78 million at trade value in the first six months of 2012. Consumers have purchased 6.9 million more digital albums than they did through the first half of 2011. That's roughly $69 million at retail value and $48 million in trade value. Growth of digital track sales slowed to 5.6% from 10.6% in first-half 2011, yet consumers purchased an additional 37.2 million tracks in first-half 2012. That incremental gain equates to about $42 million of retail spending (assuming the tracks are split evenly between the 99 cents and $1.29 price points) and nearly $30 million in trade value. On the other hand, CD sales dropped 11.8% in first-half 2012. Genres that had worse-than-average declines in CD sales were R&B, electronic, alternative, rap and Latin. Better-than-average declines were seen in country, hard music and rock.

TRACKS OF THE NEW

While catalog albums outpaced current albums, consumers bought far more current tracks and fewer catalog tracks. Sales of current tracks rose 15% in the first half of 2012 while catalog dropped 1%.
FOR THE FIRST TIME IN ISRAEL
MANÁ ROCKS THE HOLY LAND!
That’s The E-Ticket
Comedian Louis C.K. scores with an Etix-based online ticket sales service

on his own website. C.K. needed to work with venues and work around whatever exclusive contracts they have with ticketing companies. Performing arts centers, which make up the majority of the tickets available at LouisCK.net, tend to license ticketing software and are usually free of exclusive arrangements, according to ticketing executives who spoke to Billboard. C.K. was able to book venues and sell direct-to-fan while avoiding buildings locked up by Ticketmaster. A handful of locations on the tour use Ticketfly and Tickets.com. The Fox Theatre in St. Louis and its ticketing service, Metrotix, are both owned by Fox Associates. (A representative for the Fox Theatre didn’t comment, but the reason for contract flexibility appears obvious.) C.K. isn’t avoiding Ticketmaster altogether. Though not listed at LouisCK.net, tickets for a performance at the Live Nation-produced Just for Laughs Festival in Toronto and the Trump Taj Mahal in Atlantic City, N.J., are both available at Ticketmaster.com.

Booking C.K. meant doing a bit of legwork for a venue with a ticketing contract and client-specific hardware. Attendees of the comedian’s December performances at Austin City Limits Live, a Ticketfly client, will be carrying Etix tickets, according to ACL Live director of marketing Sherilyn Mayhugh. Mayhugh says Ticketfly executives “were great about not standing in the way” to host C.K. and sell tickets through his website. Etix will bring its own ticket-selling software to the venue for the performances, she adds.

Non-rigid rules also helped Seattle’s Paramount Theatre land C.K. for four performances in two days in December. Vivian Phillips, director of marketing and communication at the Stumptown Theatrix Group, says her organization has “a great relationship with Tickets.com that recognizes the two parties may occasionally get their calendars mixed up.” Both artists “have flexibility as partners is focused on artists having what they need.”

The ticket buyer can sense the differences. Many headlines lauded C.K. for helping fans avoid Ticketmaster and its often astronomically service fees. C.K. kept his ticket prices at a firm $45 each and built in what small fee was charged by the venue. C.K. also took a hard line against scalping so fans wouldn’t pay inflated prices on the secondary market. He may have well circumvented the entire ticketing industry as far as his fans are concerned.

“It’s hard to draw the line between what’s self-ticketing or what’s not,” says Ashley Capps, founder of AC Entertainment, which produces the Bonnaroo festival. Capps believes the same problems should be resolved whether a venue or promoter handles tickets internally or outsources the functions: They need a ticketing system in place that can process customers quickly and accurately with a high level of service. The rest, he says, is academic.
Ocean Dry At Target

Retailer refuses to stock Frank Ocean album after iTunes exclusive

Target will not be carrying Frank Ocean’s debut studio album, Channel Orange, which is projected to make an unexpectedly strong debut on the Billboard 200 next week. According to statements from the company and Ocean’s manager, Target’s move is in response to the decision by Ocean’s label, Def Jam, to sell the album ahead of its scheduled release date on iTunes, and not due to recent revelations about Ocean’s sexuality. iTunes is the sole digital seller of the album until July 17. Ocean became the focus of internet discussion after a recent Tumblr post in which he discussed a past romantic relationship with a man. In a July 10 tweet on the morning of the Target decision, Ocean’s manager, Christian Clancy, implied that the disclosure influenced Target’s decision not to carry the album, although he quickly deleted the tweet and has since recanted. “Target has refused to carry Frank’s album because of iTunes exclusive,” Clancy’s initial tweet read. “Interesting since they also donate to non-equal rights organizations.”

Target was at the center of controversy last year in which it canceled a $10 million TV campaign for Lady Gaga’s Born This Way album, reportedly due to differences over the company’s support for political candidates opposed to gay rights. In response, Target issued a statement to Billboard that read: “The claims made about Target’s decision to not carry the Frank Ocean album are absolutely false. Target supports inclusivity and diversity in every aspect of our business. Our assortment decisions are based on a number of factors, including guest demand. ‘Target has a longstanding tradition of supporting music and artistry that reflects the diverse landscape of American culture. Our history of partnering with diverse artists includes recent partnerships with a variety of musicians, such as Ricky Martin, B.A.B and Gloria Estefan.’”

Soon after, Clancy backtracked from his original statement in a series of tweets: “I apologize for my comments about Target. They are not carrying Frank’s album because it went digital first. Not for any other reason… My response was simply an emotional knee jerk reaction.”

Apparently addressing the iTunes exclusive, Target said in a statement: “At Target, we focus on offering our guests a wide assortment of physical CDs, so our selection of new releases is dedicated to physical CDs rather than titles that are released digitally in advance of the street date.”

Channel Orange—released by Def Jam and distributed by Universal Music Group Distribution—made its iTunes debut shortly after midnight on the morning of July 10, when Ocean performed “Late Night With Jimmy Fallon.” The album also began streaming on Ocean’s Tumblr. While the iTunes release was marketed as a surprise, it had been in the works for weeks, sources tell Billboard. An unnamed Def Jam rep and “Fallon” booker Jonathan Cohen told Entertainment Weekly the same thing earlier this week. “The announcement of the early digital release was part of the plan from the very beginning,” Cohen said.

“How much all of this will affect Ocean’s first-week sales remains to be seen, but Channel Orange is soaring past early-prerelease forecasts: The album looks to debut at No. 2 on the Billboard 200 next week with 100,000-120,000 copies—nearly all from iTunes. Initial forecasts had pinned its start somewhere in the 40,000-60,000 range. That would have fallen in line with bows of the Ocean-associated Odd Future’s debut album, The OF Tape Vol. 2, earlier this year (No. 5, 40,000) and Odd Future frontman Tyler, the Creator’s 2011 set Goblin (No. 5, 45,000). While the album’s CD version wasn’t publicly scheduled to go on sale until July 17, physical retailers have been told by Universal to start selling the album as soon as they receive it. Thus, some physical CDs will be in the mix when the album debuts on the Billboard 200.

Based on past situations in retail, some people think that Target wasn’t informed about the iTunes exclusive in advance—which is usually the retail procedure with exclusives—and may have canceled its order of the Ocean album when it learned about it. Neither Ocean nor the label had granted Billboard’s requests for comment on the situation.

Additional reporting by Keith Caulfield and Ed Christman.

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Too Pop For Comfort?

Soft starts for Chris Brown and Usher albums raise questions about the R&B base audience

When Chris Brown claimed his second No. 1 debut on the Billboard 200 this week, he also logged an unexpected accomplishment. The singer/songwriter became the second R&B hitmaker in a month to bow at No. 1 with a comparably soft launch.

Brown’s fifth studio album, Fortune, sold 135,000 first-week copies, according to Nielsen SoundScan. That sum is half of the 270,000 units that launched F.A.M.E., the artist’s 2011 album, atop the Billboard 200—and gave Brown his first No. 1 debut. Four weeks ago, RCA labelmate Usher came in at No. 1 with 128,000 for his latest, Looking 4 Myself. That figure marked a significant 61% slide from the 329,000 Usher’s last album was propelled by “Look at Me Now” and “B.S.” Like Fortune, the album also began streaming on Ocean’s Tumblr. While the iTunes release was marketed as a surprise, it had been in the works for weeks, sources tell Billboard. An unnamed Def Jam rep and “Fallon” booker Jonathan Cohen told Entertainment Weekly the same thing earlier this week. “The announcement of the early digital release was part of the plan from the very beginning,” Cohen said.

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Additional reporting by Keith Caulfield and Ed Christman.

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Salsa, that most emblematic of Latin musical genres, has rarely been a top seller in the United States. So, whenever a new salsa album creates a noticeable blip on the radar, we ask, “How did that happen?”

During the week ending July 1, young Puerto Rican trio N’Klabe debuted at No. 2 on Billboard’s Top Latin Albums chart and No. 1 on the Tropical Albums list with La Salsa Vive (Nu Life/Sony), a live set covering hits popularized by salsa greats of different eras. Earlier, lead single “La Bamba” topped the tropical airplay chart. The album moved nearly 3,000 copies, according to Nielsen SoundScan, and scored the highest chart debut of any salsa act for nearly three decades.

During the week album has sold 49,000 units in the past. “N’Klabe is seen as more than a tropical act. A little bit too, it represents the heartfelt kind of thing, comparable to Prince Royce and Chino y Nacho, but in its own genre.”

N’Klabe formed in 2003 and first topped the tropical airplay chart in 2005 with “I Love Salsa,” an homage to the musical style set as an ultra-fast beat. Though the group was founded by Felix Javier “Felo” Torres, two original members departed between 2008 and 2009, with various new singers recruited from contexts and other groups through the years.

The act scored several chart hits, but didn’t reach the top spot again until last winter with the Christmas album Aires de Navidad, whose title track reached No. 1 on the Tropical Airplay chart. The hit qualified the group as a finalist for the Billboard Latin Music Awards, and label chief Diaz considered the nod an important touchstone. He took out an ad in Billboard promoting the nomination, referring to the act as “the missing link between the past and the future,” to show the industry that salsa had commercial viability.

Along with a gig at the Billboard Bash, N’Klabe was suddenly in front of tastemakers including MTV ToCs, which later put its videos in rotation. By then, N’Klabe had already recorded La Salsa Vive during a five-performance set in the Dominican Republic that aired as a Tele- mundo special in Puerto Rico. That show, coupled with several appearances on other Spanish-language TV shows including “Sábado Gigante” and “Despierta América,” put the group in front of an even larger audience.

The week the album was released, it catapulted onto the charts with help from various promotional efforts. “What I like about this project is that it wasn’t a two-week plan [but] a year-long plan,” LaPointe says. “This is an artist crossing boundaries that are very hard to cross.”

Salsa’s Boys Of Summer

Is N’Klabe’s success a Latin dance comeback or just a chart fluke? After nearly a year of touring, the first thing Franco De Vita plans on doing this summer is... nothing. “I’m not doing anything,” he says. “I’m going to throw myself on the beach, and I won’t want to know anything about anybody.”

It will be a well-deserved break for the singer/songwriter, who has been penning and performing hit singles for nearly 30 years. De Vita’s memorable songs, including his iconic pop ballad “Te Amo” (I Love You) and the catchy cabbie number “I Justino Aquila

Las Notas

While salsa reigns in Colombia, Venezuela and Central America, it’s hardly huge in the States, nor has there been any recent domestic trend or “new salsa”-type movement. Instead, N’Klabe has likely found success because it has a look, feel and sound that’s different from other Latin acts, as well as a smart marketing campaign.

“I attribute the group’s success to its vitality and visibility,” says LP Marketing & Promotions president David LaPointe, who has been working with the group since last year. “N’Klabe is seen as more than a tropical act. A little bit too, it represents the heartfelt kind of thing, comparable to Prince Royce and Chino y Nacho, but in its own genre.”

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FRANCO DE VITA spent the last year touring his live album En Primera Fila.

FRANCO DE VITA

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Front And Center

Latino star Franco De Vita reflects on three decades of hits in support of his live album se- ries featuring new songs and rerecorded hits, En Primera Fila (In the Front Row), the musician took time during a recent Los Angeles stop to reflect on his career. Released in June 2011, the third live album has sold 49,000 units according to Nielsen SoundScan, debuted and peaking at No. 5 on Billboard’s Top Latin Albums chart.

The Venezuelan artist, whose parents are Italian immi- grants, has known since he was a teenager that he wanted to be in the music business. Learning how to play key-boards, he composed his own melodies and wrote lyrics, but primarily focused on becom- ing a singer. Starting in rock bands before going solo in the early ‘80s, De Vita has contin- ued to mentor new acts and collaborate with other artists, including Mexican “Queen of Rock” Alejandra Guzman, Sin Bandera guitarist/vocalist Leonel Garcia and Costa Rican singer/songwriter Debi Nova, all of whom were guests at his L.A. show.

“Supporting other artists is the only way we can save music,” De Vita says. “The industry is not what it used to be. Record companies are not really developing or investing in new artists the way they did in the past.”

They have invested quite heavily in De Vita, however, calling him “one of Latin mu- sic’s greatest treasures,” Sony Music Entertainment U.S. Latin GM Nir Seroussi says. “The international success of his greatest-hits project is proof that his music stands the test of time. Franco has so many hits you still couldn’t cover them all in a second and third volume.”

De Vita has kept current by recording such new songs as “Tan Solo Tu” (Only You) with younger stars like Guzman, and recently he released an entirely different version with Spanish songstress Natalia Jimenez that has gener- ated buzz in Europe and Latin America.

Whether through compos- ing new songs or collaborat- ing with other artists, De Vita’s career philosophy has always stressed hard work, remaining grounded and staying passionate about creating music that resonates with audiences.

“In this business, you’ve got to have patience and work a lot,” De Vita says. “If you don’t feel that, then don’t do it. I started in 1984, and I’m still here!”

LATIN GRAMMYS EXTEND UNIVISION DEAL

The Latin Recording Acad- emy and Univision signed a six-year deal to keep the Latin Grammy Awards on the Spanish-language network until 2018. Slated to air Nov. 15, the show will again be televised from the Mandalay Bay Events Center in Las Vegas, with the new agreement also including the development of new tie-in specials to be announced at a later date. In 2005, the Latin Grammy telecast moved from CBS to Univision after struggling with poor ratings on the English-language network. The academy will announce its next group of nominees on Sept. 25 at Los Angeles’ Belasco Theater, with will be first ballot due Aug. 28 and their final ballot due Oct. 23.

EN ESPAÑOL: All the great Latin music coverage you’ve come to expect from Billboard in Spanish. Go to billboardenespanol.com.
It's freakin' hot outside, with more scorching temperatures than ever recorded before in many U.S. cities. Given that this is also the height of the outdoor-music season, at least in the Northern Hemisphere, the recent sweat-soaked heat wave—combined with thousands of fans jammed into open-air venues—is potentially a recipe for disaster.

During the July 4 holiday, many small towns around the country canceled their Independence Day concerts or moved them indoors because of a heat index that soared above 100 degrees and killed more than 30 people across half the country. More often than not, however, the shows went on as scheduled.

The good news is that the live entertainment industry, in general, is on top of the situation. Carl Monzo, president of National Event Services (NES), oversees public safety planning, security and medical operations at some of the largest musical and non-musical events in the United States, including the last three Coachella musical events in the United States, as well as many of the largest sports events.

"Heat is a huge concern, and we constantly monitor the weather, looking to what we and the fans are going to experience," says Monzo, noting that "we will adapt the size of the crowd based on the heat index, the crowd density and the size of the venue."

"We try to get to these kids before they've overheated and sweating, maybe dehydration," she says, adding that "if they're dehydrated, [how we help them] depends on their location and what stage they're in," Monzo says. "If they're in dehydrated, [how we help them] depends on which stage they're in."

"If they're just overheated and sweating, maybe [treatment] is just getting them out of the heat and into a cooler setting to cool down their body and give them bottles of water."

"Other fans are clearly beyond that point. This may be day two or day three for them. They haven't adequately hydrated or taken care of themselves, so now they're at a point where simply drinking water is not going to be sufficient," Monzo says. "So what we're going to have to do is put an IV into them and a bag or two of fluid just to get them back to a baseline."

Monzo was with Phish recently at Alpine Valley in East Troy, Wis., and Deer Creek in Noblesville, Ind., two areas covered by record heat. "We asked the venues to relax their standards at the gate, because most venues don't want fans [to] bring water in. They want to sell it," Monzo says. "We ask the venues during this heat wave, 'If a fan is bringing two or three bottles of water, will you let them in?' the venues are very accommodating when it comes to that. They understand it."

Monzo says he also ensured the pit area at both venues had five-gallon containers available so staff could provide water to fans. Venues offered free water at entrance points, adding misting tents for fans. As a result, Monzo was "happily surprised" there wasn't an uptick in heat-related fainting or other incidents at Phish shows last week. "If you give children this knowledge, they usually will follow it," he says, noting that "if the band tweeted about it hours before the concert, 'We tried to get to these kids before they left their hotels to make sure they were dressing the right way and utilizing whatever shade is available.'"

As far as on-site care, Monzo says he's pleased with the industry-wide response. "Everybody's on top of it and on the lookout, from the venue GMs all the way down to local security people. If we see someone in trouble, we have a good communications network that makes sure they get help right away."
Legally Monetized Mashups

New tech firms offer solutions to DJs trying to do the right thing (and pay music rights holders)

D
uring the past 10 years, a few small companies have built important tools that helped solve some of the music industry's biggest dilemmas. In that spirit, the new platform of Thefuture.fm, Beatport and Legitmix may not offer complete solutions to current problems concerning DJs, remixes and mashups, but they're a good start.

Entertainment, academia and media leaders have all called for copyright law changes that would enable creators to better monetize their creations online. The illegality of mashups has been a hot topic for new tech firms that want to offer solutions to DJs trying to pay legitimate rights holders, and to listeners trying to get their music on a platform.

For example, ad-supported digital music download services created a flood of illegal mixes. Few barriers have been in place to prevent the problem, especially when thousands of other artists. To solve this problem, new digital technologies that helped solve some of the problems plaguing the genre known for quick adoption of new digital technologies. Legitmix, which has been around for a year now, offers a means for non-professional DJs to create legal mashups. Its free iPad app, Mashbox, allows users to build mashups using licensed stems of 100 well-known masters, with new ones added regularly. "It's not a professional tool," But export creative executive director of Beatport says. "It's a way to get into the feeling of remixing."

The illegality of mashups was first raised in 2004, when artist/producer Danger Mouse rose to prominence with The Grey Album, built from the Beatles' "White Album" and Jay-Z's The Black Album. The Beatles' label, EMI, reacted by threatening legal action that spurred an online protest called Greymix Tuesday, in which nearly 200 sites hosted the album for free downloading. The widespread media coverage—much of it appearing in the mainstream press—resulted in a heightened feeling that copyright law grants labels and publishers too much power to restrict creativity and punish creators.

In the heated atmosphere that surrounded The Grey Album and other controversies, licensed mixes and mashups seemed all but impossible. Less than a decade later, however, businesses are showing that Congress need not get involved whenever new technologies upset the old ways of doing things. The market will eventually figure things out.

For 24/7 digital news and analysis, see billboard.biz/digital.
In the new E! series, an ‘Idol’ bigwig connects YouTube acts with concert stars.

In the premiere episode of E!’s new reality show, “Opening Act,” a 21-year-old singer/songwriter was plucked from a Dallas suburb to open a Rod Stewart concert in Las Vegas. She didn’t ask to play for Stewart and, indeed, never even auditioned for the competition show. Instead, “American Idol” impresario Nigel Lythgoe and a team of producers, songwriters and music critics saw a few of her YouTube videos and decided she deserved a spot on a main stage.

Arielle (her dropped her last name) was brought to a coffeehouse in Allen, Texas, where crews captured the shock and broad smile she delivered after receiving the news. She was then sent on five days of intensive training sessions in which Lythgoe, the executive producer of “Idol,” and two producers greatly suggested she should skip her Adele-like performance and instead perform a different song, which was being pitched to Selena Gomez.

Reluctantly, she agreed to work with the professionals, get a makeover and eventually did a reasonably good job with the tune, which sounded far too adult for Gomez.

This premiere will be repeated seven more times on Mondays this summer, with complete unknowns gunning to open shows by Lady Gaga, LMFAO, Jason Mraz, Brad Paisley, Jason Aldean, Nicki Minaj and “Class of 92.”

As with “Idol,” the entire show revolves around a so-called “journey” in which an unknown wannabe is magically transformed into a potential superstar. “It’s a journey from the point we tell them ‘You are opening for’ until they go on that stage,” Lythgoe says, noting that the acts have only five days before the performances to start work on a song or two. “[Emotions] go from ‘This is fascinating—the best thing in my life’ to ‘Am I good enough? Will I get through this?’

In Arielle’s case, her opening gig put an end to the unscripted segments between the time an openly invited her to duet with him on “Have I Told You Lately?”

When you take four kids… out of New Jersey and put them into this situation, they start questioning each other. All of a sudden [the band has] a different dynamic. When one kid told you, ‘You’re opening for Lady Gaga,’ and you find out that their mom is a Jehovah’s Witness who thinks Gaga is the devil’s spawn, you have a totally different story.”

According to the Billboard Hot 100, “I’m Not the Only One” by Pharrell Williams featuring Miley Cyrus is the top-selling soundtrack of the year and was the top-selling track on iTunes immediately after the telecast. A soundtrack will be made available for sale on iTunes, and a CD will be released.

NOTES: True Blood music supervisor Gary Calamar gets a co-writing credit with James Combs on “Let’s Root and Rally,” a duet between Iggy Pop and Best Coast’s Bethany Cosentino. The song debuted on the HBO series’ season premiere. Filmaker Keith Shapiro has begun a Kickstarter campaign to secure music rights for his documentary “Rhino Resurrected,” about the failed West Los Angeles indie retailer… Universal Republic’s The Hunger Games: Songs From District 12 and Beyond was the top-selling soundtrack in the first half of the year, according to Nielsen SoundScan, selling more than 400,000 copies.

JULY 21, 2012
WHAT'S THE BAND'S PLAN FOR HEATING THINGS UP THIS FALL AND WINTER?

RELEASE THREE DIFFERENT ALBUMS OVER 16 WEEKS.

HOW THE YEAR'S MOST AMBITIOUS PROJECT CAME
PLAY

BY PHIL GALLO

PHOTOGRAPH BY JILL GREENBERG

TOGETHER
hundred fifty people packed into the Tiki Bar in the Orange County city of Costa Mesa, Calif., on Aug. 11, 2011, paying $20 a head the day before to see one of the world’s biggest rock bands after an eight-month hiatus. That audience—along with ones at the Webster Hall Studio in New York; 1-2-3-4 Go! Records in Oakland, Calif.; Mezzanotte in San Francisco; and Red 7 in Austin—was unknowingly treated to 20 songs that would appear on Green Day’s next three albums.

The trio saved favorites like “Welcome to Paradise,” “St. Jimmy” and “Minority” for the encore, hitting the fans with one new track after another—“Nuclear Family,” “Stay the Night,” “Let Yourself Go” and “Carpe Diem”—the first four songs on its next release, Uno!

“We went and played 20 songs that no one had ever heard—in a row. And with no plan of a record even coming out,” Green Day singer/songwriter/guitarist Billie Joe Armstrong says during a break from a mastering session in New York with longtime producer (and Warner Bros. Records chairman) Rob Cavallo and Ted Jensen, who has mastered the group’s last seven albums. “That was terrifying. It reminded me of the times we played in front of crowds that had never heard of us before—nothing was familiar. There was nothing being marketed. It was really exciting and it made me want to throw up with fear at the same time. We were treating ourselves like we were a new band.”

The music Green Day performed at those five shows will be heard across three albums—Uno!, Dos! and Tre!—which in an unusual move will be released Sept. 25, Nov. 13 and Jan. 15, respectively. Extensive writing sessions yielded nearly 40 songs that Armstrong, bassist Mike Dirnt and drummer Tre Cool completed. Once sorted out thematically, the three-ean band had it third distinct collections that it wanted to put out as individual albums.

“I’m not going to conform to some consumer need,” Armstrong says of the highly unorthodox audio triptych. “I believe people want to hear this kind of music, that people want to hear records that have a story. Or maybe they don’t. I have no idea.”

Armstrong is certain of this much: The rock-opera approach of American Idiot (6.1 million sold, according to Nielsen SoundScan) and 21st Century Breakdown (1 million) will stand. “I want to write killer songs, but I want them threaded together and to speak to each other within an album, which in this case is basically inside three albums.”

Ideas about different time frames and packages were kicked around until Green Day and Warner Bros. Records executives wound up with the unique, and challenging, idea of spacing them out across 16 weeks.

“Billie and the band were going back and forth on how do we give each album time to breathe,” Warner co-president/COO Livia Tortella says. “They wanted to communicate a sense of urgency but not too far apart so everyone understands that.”

Armstrong returns to the word “accident” again and again when discussing this project. Winding up with nearly 60 songs? Not a plan, an accident. The order of the songs? Accidental, as was the connective tissue on each of the albums. The three-album idea even sprang from a whim.

“Putting out even a double-record, let alone a triple-record, it didn’t seem like it would work for us in this day and age,” Armstrong says. “We wanted all of it to come out because we were proud of it, and then I was thinking in terms of volumes—one, two and three. I was in my kitchen and thought, ‘What if we called them ‘Uno,’ ‘Dos,’ ‘Tre,’ just as a joke? And I told my wife about it and she said, ‘Actually that’s kind of a brilliant idea.’ Then I brought it to the guys and asked them what they thought. They let it sink in and said yeah. Put my photo on the first one, Mike on the second one and Tre on the third.”

Mention a triple-album and most people think of the Clash’s 1980 set, Sandinista! Magnetic Fields did it in 1999 with 69 Love Songs and Joanna Newsom two years ago with Have One on Me. Then there’s the idea of dropping two albums on the same day, famously done by Bruce Springsteen, Guns N’ Roses and Harry Connick Jr. and more recently by a few underground rap acts.

The three-album idea was floated before Warner executives near the beginning of the year, and Tortella admits that initially it was “terrifying.” They eventually came to embrace the concept as three chapters in a single book.

“The creative is what matters,” says Cavallo, who makes decisions on the financial end as chairman of Warner. “These guys wrote 38, 39 songs. We’re supposed to service the creativity. It’s not the other way around. The artist should lead.”

Leaders of various eras in rock’n’roll don’t shake up their sound, musical intent or ambition and have as much commercial success as Green Day. The band arrived at Warner/Reprise in the early ‘90s with a small stack of independently released singles and LPs and a brattiness more in line with the early Beastie Boys than the rock groups that would soon become its top 10 peers: Counting Crows, Stone Temple Pilots, Soundgarden.

Power chords, suburban nihilism and a fan-friendly brand of anarchy not only turned Green Day into a punk powerhouse—its 1994 breakthrough, Dookie, has sold more than 8 million copies, according to SoundScan—it sent other major labels searching clubs for similar-sounding acts.

The band’s commercial power dissipated with 1995’s, $temmmia and 1997’s Nimrod, each of which has sold 2.1 million copies. The latter release, however, contained a change of pace for the band, the acoustic “Good Riddance (Time of Your Life),” that became one of the most ubiquitous radio hits of 1998. While it peaked at No. 11 on Billboard’s Hot 100 Airplay chart, it spent 43 weeks on that list, making it Green
Green Day has presented a marketing challenge for Warner Bros. Records that no major label has ever faced: How do you get fans to embrace three albums released six to seven weeks apart?

Warner co-president/COO Livio Tortella says the albums will be set up by presenting three or four songs from each record in the weeks prior to each album's release. Much of it will be done online and through videos, but the timing relies on significant TV opportunities.

“We’re presenting selections of songs so everyone knows there are three albums. Once the consumer campaign starts and the music gets out, it will make a ton of sense,” Tortella says. “We’ll give everything its own time in the sun.”

Tortella cautioned that not every booking is locked down, but did have specific target events for the promotion of each album.

Release date: Sept. 25
Concurrent release of note: No Doubt’s Push and Shove
Strategies: Clear Channel’s rock radio stations will handle the world premiere of “Oh Love” on July 16. It’s one of three songs that will be released through video prior to the album, the second one expected around Aug. 13. After dates in Europe, the band will play the iHeartRadio Music Festival in Las Vegas on Sept. 22. MTV’s Video Music Awards and the iHeartRadio Music Festival in Las Vegas on Sept. 22 are highly likely as well. It’s the only album of the three to get under the Grammy Awards’ eligibility cutoff date of Sept. 30.

Noteworthy songs: “Let Yourself Go,” a high-energy gem; “Kill the DJ,” which revisits funk the way the Clash did in the early ’80s; and “Troublemaker,” where Billie Joe Armstrong whips out his trademark snare.

Release date: Nov. 13
Concurrent release of note: Big Boi’s Vicious Lies and Dangerous Rumors
Strategies: The first video for a jDos! song will likely be released in mid-September. A North American tour will run late November through December, and concert tickets will be bundled with the albums. The release is timed for Thanksgiving sales and possible booking for the American Music Awards. 

Noteworthy songs: “Amy,” a John Lennon-esque tribute to Amy Winehouse, and two tracks that venture into territory not typically associated with Green Day: “Stray Heart,” perhaps the most pop-driven song in its canon with melodic and harmony references to soul and California beach music; and “Nightlife,” a party tune that tips its hat to gangster-learning R&B.

Release date: Jan. 15
Concurrent release of note: None announced
Strategies: A documentary on the last two years of Green Day is expected to be completed with an eye toward a Sundance Film Festival release. A second documentary being worked on covers the band’s pre-Dookie days. DVDs of the films could be attached as a bonus for fans who preorder all three albums. Noteworthy songs: “Brutal Love,” which marries glam-rock, doo-wop and soul music, includes swelling strings at its conclusion; and “99 Revolutions,” a reminder of the potency of Green Day’s early sound.

Day’s longest-running single. It also provided a new marketing angle: Green Day was growing up, tackling more mature themes and expanding its sound. It almost clicked with 2000’s Warning, which hit No. 4 on the Billboard 200 and found Armstrong starting to write more seriously about rebelling against authority. Four years later, American Idiot would change the entire conversation.

“At the time during American Idiot, everything felt so polarized,” Armstrong says, “and writing political songs for me has its own agenda. It’s not for the greater good of the country. They have their own agenda. It’s not for the greater good,” Armstrong says, “and writing political songs for me has its own agenda. It’s not for the greater good.”

On earlier parts of the tour in Europe, Armstrong would rent studios on the band’s days off “rather than booting it up.” After Helsinki, Berlin and Stockholm yielded songs that he would finish, Armstrong felt he could continue with a similar system while performing in “American Idiot” on Broadway.

“When I was actually in the show and living in New York, I was surrounded by incredibly talented people, something I hadn’t experienced in years outside of my band members,” he says. “Inspiration came from that every day. Me and some of the cast members getting together, listening to records and talking about music and seeing all these people singing with these incredible voices. I was engrossed in creativity and it wasn’t mine necessarily—I was feeding off everybody else and their drive. I set up a small studio in my apartment and wrote 30-second songs, one-minute songs, recorded them and ran off to the theater. I did that almost every day.”

Eventually he had more than 55 songs that he wanted to present to the band at it was beginning to practice. “We were just in a zone, writing songs and rehearsing them, and away from the (recording) studio,” he says. “It was just kind of like doing things the way we did when we started as a band. It was good experience.”

“The work the group invested was obvious,” Cavolo says. “The band was very well-rehearsed. They burned in [the songs] and rehearsed them almost like a show.”

Getting the records released started to shape the flow of the music. While not character-driven in the manner of Green Day’s last two albums, Armstrong said he was developing: “The first record is getting the party started, the second record is the party happening and the depths of hell in the party, and the third one is trying to pick up the pieces, self-reflection and the hangover.”

“When I really wanted to do was write real power pop kind of music that had that old Green Day energy, so the original Green Day sound became [jUno!]. I was also writing this garage-rock song in y stuff that was kind of like [Green Day side project] Fosboro Hot Tubs. The third record was a bit more reflective and internal. Writing records like that comes with life and experience—shooting from the middle of the hill.”

Cavolo says the songs were recorded in order 90% of the time, which he says results in a band approaching songs differently based on knowing where they will land on a particular album. “Light and powerful as [jUno!] is, it’s likely highly likely than when jDos! is released, much will be made of its solemn clos- ing track, ‘Amy.’

Armstrong says the tribute to Amy Winehouse took him less than 20 minutes to write. “I felt like there was this connection with R&B and the past and R&B of the present. What she did, her knowledge of old music and old Motown, it’s something in the chain of music that is gone forever. She never got the help she needed. I know what it’s like to go down a really dark path and I have had good people around me to help me survive. Maybe that’s why I was able to relate to it.”

jTre! also has a song based on a person’s life, which Armstrong was able to use for inspiration and reflection: “Little Boy Named Train.” Armstrong’s son was a schoolmate in Berkeley with a boy who was being raised by two women.

“One of the parents was born a hermaphrodite and [his par- ents] cut off the penis. His/her whole life, this person was supposed to be acknowledged as a man. The parents wanted the child to not be identified as a boy or a girl, and the child didn’t really have a name—one week it’s Tigger, another it’s Train. Many years ago I wrote it down and I always wanted to write a song called ‘Little Boy Named Train.’ It happened to someone else, but there’s a part of me that was thinking about when I wrote it. There’s a line: ‘I’m always lost, I’ll never change. Give me di- rections and I’m lost again.’ Kind of autobiographical.”

Cavolo and Tortella feel particularly inspired by the Green Day sound. “The timing of the releases plays to strengths in promotional opportunities (see story, above) and both execu- tives see enough stylistic and lyrical differences among the three albums to generate conversation among rock fans. “It’s a GREAT decision,” one exec says. “It’s an exciting writer, an exciting performer. I wish we had more like him in the world. We’d have a more exciting industry.”
Who's packing them in, where do musicians most like to perform, and what's the state of clubland? Our annual survey of the most influential clubs in America

BY RAY WADDELL

Pappy & Harriet's, located in Pioneertown, Calif., has hosted new bands like Yuck and has on tap this year such acts as Reverend Horton Heat and Dr. Dog.
So what makes a great club?

We know that clubs serve as both a critical artist-development tool and an opportunity for more established acts to reconnect with their fans on a more intimate level. Q Prime South manager John Peets, who has developed acts like the Black Keys and Eric Church through strategic touring in clubs, says that what makes clubs great is “the common experience.” Clubs are where chops are honed, legends are born and fan bases are built. “The audience/artist connection is at its highest in a great club,” Peets says. “There are enough people to create a sense of chaos, an unpredictability that heightens the emotional connection between artist and audience, coupled with a closeness that allows everyone to feel a part of the crime.”

For artists, it’s first about the music being heard at its best, then about creature comforts after an overnight ride. “As a performer, I have to say a great club has great monitors,” says Jason Isbell, formerly of the tireless Drive-By Truckers and now touring incessantly in support of his third solo record, Here We Rest. “My No. 1 concern as a singer is being able to hear myself.”

But, in case fans ever wonder, the artists can indeed see differences in crowds at clubs. “Good people congregate in good places,” Isbell says. “The best clubs are always in towns that support good music, and since we’re talking small venues, that’s usually independent music. A local support system made up of rock nerds usually leads to the development of a strong venue.”

That would be the case in many of the cities cited on Billboard’s Must Play and Hidden Gems charts that are located in markets with thriving music scenes. But, when crawling off the tour bus, other things come into play for the artist. “A dressing room with a private bathroom is pretty important,” Isbell says. “That might not seem like much, but going out to the public bathrooms can be tedious. I’ve been involved in dozens of extremely awkward conversations with fans in the men’s room.”

Agents have an innate sense of which dubs rock, and what makes them so. “Great sightlines, great sound, great calendar,” Windish Agency president Tom Windish says. Then there’s that desperately sought “buzz” factor that comes with packed houses. “If it sells out often, a vibe develops that people are seeing something very special on an ongoing basis.”

William Morris Endeavor agent Kirk Sommer also believes sightlines are a determining factor in how great a club is. He also adds “great sound, low ticket fees, character, location, drinks and food, and no BS miner charges or food and beverage charges for minors” to that list. “What makes a great club play,” Sommer continues, “is all about an artist’s call and concert-goers’ emotional and physical response. It’s about the ‘wow’ moments.”

While aesthetics like sound and sightlines are critical, Paradigm agent Jeffrey Hannox says that, when it comes to clubs, “ultimately the great ones have history...and when you walk in you can feel that history. Venues such as the Troubadour in L.A. or Fillmore in San Francisco have that feeling when you step through the doors.”

Truly, how a play comes off is largely in the hands of the artists, and Isbell says the demeanor of those working the show can help bring those “wow” moments. “The attitudes of the staff can make for either a great night or a disaster,” he says. “I understand that many house sound guys would rather be touring with a good band than working their local club, but allowing that fact to make you intolerable is not going to make
bands want to hire you. A good show happens on a night when people are all happy to be there. Or at least when they act like it."

Windish agent Sam Hunt agrees with Isbell, saying that great clubs have “friendly staff across the board. The 9:30 Club [in Washington, D.C.] is a great example of this. It has everything Tom mentions, plus they are great to work with. Their shows sell out faster than anyone else’s in the country. That is a great club.

Billboard then took it to the owner of the 9:30 Club, Seth Hurwitz, who has picked up the last seven top club awards at the Billboard Touring Conference. So what makes a great club? “The owner,” Hurwitz says. But on further prodding, he adds, “Think about why you like any business. It’s when you get a sense that the people there are happy and care about doing the best they can to make their place the best they can.”

Urban and electronic dance music acts are now running through the clubs at an unprecedented level. The Agency Group owner, Peter Schwartz, who has become the hottest agent in the urban artist-development touring space with his work with Wiz Khalifa, Mac Miller and others, believes the House of Blues provide excellent platforms to present urban acts.

“[HOBs] work well with urban shows, but I am not sure of a specific reason why, other than they are good venues with solid sound, lights and vibe,” Schwartz says. “It also depends on the options at hand at different sizes. In Dallas, [HOB] is the venue in the 1,000- to 2,500-capacity range. In Houston, Warehouse Live is also a good option. Live Nation happens to be very interested in urban touring and is trying to put as much good urban talent into their rooms as possible.”

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Run Bension, CEO of the House of Blues, clubs and theaters division for Live Nation, says his company is indeed “proactive” in presenting urban acts. “We are focused on service, and we do a great job of providing great service and a great venue for that genre,” he says. “Our clubs are intimate, which also helps.”

Schwartz cites Irving Plaza in New York, the 9:30 Club and Showbox in Seattle, among others, as good rooms for rap artists, but mostly because they’re just good rooms. “The top urban clubs play are really different than other genres,” he says. “With the exception of maybe S.O.B.’s in New York, which is only 450 [capacity]—but a rite of passage for many urban artists.”

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**THE CHARTS**

House of Blues clubs dominate the upper regions of the Billboard Bouncer-driven club chart, and Bension says business is strong at the club level for his company. “I feel good about the momentum we’re building up and the quality of the venues and initiatives we’re on,” he says. “We’ll probably do close to 6,000 shows this year.”

Bension oversees 36 small venues now, mostly less than the 2,500-capacity range, plus other clubs with exclusive booking arrangements. Not only are his clubs routed into existing tours, Bension and his team are creating tours and one-offs for specific rooms. “We are very active in promoting both individual shows at our venues as well as tours through a number of our venues, 10 or more,” Bension says.

Part of Bension’s mandate as CEO was filling up the dark nights in rooms where they existed. “We’ve got these great, iconic buildings in many of these cities where maybe a few years ago we were doing 60-70 shows a year,” he says. “We’ve grown double digits for the past two years in show counts by doing a lot of local and ethnic shows on either a weekly or monthly basis, just because the buildings are available. We think we put on a good show—we have great custodian and fan service—so we thought, ‘Let’s do other things with them.’"

Ultimately, the reason that HOB clubs are so present on Billboard’s clubs chart is, first, they reported their numbers to Boxscore and, second, “we sell a lot of tickets,” Bension says. “We have a rock-star local marketing group, plus a national overlay that gives us a little more juice to help bands sell tickets as well as promote their music when we do bands that want to do multiple shows with us.”

While the HOB clubs dominate the business-related charts, these clubs seldom came up in Billboard’s poll of agents active in the club space who were asked which clubs which bands were “must-plays.” Asked about that disconnect, Bension admits that he’d like to see HOB clubs considered in that way.

“It is important, and we are an important player,” he says. “We play huge acts in the House of Blues and for an agent to say that playing the House of Blues it’s, by omission, not important, I just don’t know.”

Perhaps the “cool factor” comes into play, which Bension says he gets. “We’re a part of Live Nation and maybe it’s not cool to say, ‘I want to play there,’” he says. “That doesn’t mean they don’t, and that doesn’t mean we don’t provide the best and most superior band and fan service in the industry. I’ve been to all those clubs those guys mention, and they can’t compare to how we treat bands and how we treat the fans. I’m proud to be part of Live Nation. We can bring more leverage to the success of the band than any company in the business. The proof’s in the economics. If I’m not cool, that’s OK by me.”

Relative coolness aside, Bension says the club business is a “very tough business, and I don’t think anybody will deny that. It’s tough for the bands, it’s tough for the operators. The landlords do well. But it’s healthy because there’s considerable volume going through it, and I don’t think that’s going to change— it’s only going to get better. But from a purely economic point of view, it’s a tough business. We’re up to the challenge.”
**The Must Plays**

The 10 most influential clubs in America

- **Crystal Ballroom**
  - Location: Portland, Ore.
  - Capacity: 750
  - Ticketing: Etix
  - Talent: Allison Carter
  - On tap: Dirty Projectors (July 20), Passion Pit (Sept. 5-6), the Tallest Man on Earth (Sept. 8)

- **Great American Music Hall**
  - Location: San Francisco
  - Capacity: 475
  - Ticketing: Tickets.gamm.com
  - Talent: Dana Kamin
  - On tap: Fountains of Wayne (July 19), Why? (Aug. 30), Ryan Bingham (Sept. 25)

- **50 watt**
  - Location: Chicago
  - Capacity: 500
  - Ticketing: Lincoln-Hall-Chicago.com
  - Talent: Matt Rucins
  - On tap: Neon Trees (July 20), the Promise Ring (Sept. 1), Crosby, Stills & Nash (Sept. 19-20)

- **Lincoln Hall**
  - Location: Chicago
  - Capacity: 500
  - Ticketing: Etix
  - Talent: Hunter Rodgers
  - On tap: Kings of Convenience (Aug. 19), The Head and the Heart (Sept. 30)

- **9:30 Club**
  - Location: Washington, D.C.
  - Capacity: 500-1,200
  - Ticketing: Ticketfly
  - Talent: Melanie Cantwell
  - On tap: Frank Ocean (July 23), Old Crow Medicine Show (Aug. 2-3), Grizzly Bear (Sept. 20-21)

- **Bowery Ballroom**
  - Location: New York
  - Capacity: 575
  - Ticketing: Ticketmaster
  - Talent: Johnny Beach
  - On tap: Allen Stone (July 29), the Tallest Man on Earth (Sept. 5-6), the Tallest Man on Earth (Oct. 26-27)

- **Sunset Strip**
  - Location: Hollywood, Calif.
  - Capacity: 500
  - Ticketing: Etix
  - Talent: Hunter Rodgers
  - On tap: King Khan & the Shrines (August 21), the Gaslight Anthem (Sept. 9), Relient K (Aug. 25)

- **City Winery**
  - Location: New York
  - Capacity: 800
  - Ticketing: Ticketfly
  - Talent: Michael Bailey
  - On tap: Frank Ocean (July 23), Old Crow Medicine Show (Aug. 2), 2-3), Grizzly Bear (Sept. 20-21)

- **R Study**
  - Location: San Francisco
  - Capacity: 240
  - Ticketing: Ticketfly
  - Talent: Velena Vego
  - On tap: Clutch (July 20), Radiolucent (Aug. 25), Guided by Voices (Sept. 18)

- **The Blue Note**
  - Location: Columbia, Mo.
  - Capacity: 800
  - Ticketing: Ticketfly
  - Talent: Velena Vego
  - On tap: Meiko (Aug. 8), Garbage (Aug. 7), Kimbra (Oct. 17)

- **The Bottletree Cafe**
  - Location: Birmingham, Ala.
  - Capacity: 299
  - Ticketing: Ticketfly
  - Talent: Velena Vego
  - On tap: The Gaslight Anthem (July 19), Brandi Carlile (Aug. 7), Big K.R.I.T. (Sept. 15)

- **The Crescent Ballroom**
  - Location: Phoenix
  - Capacity: 550
  - Ticketing: Ticketfly
  - Talent: Charlie Levy
  - On tap: Dirty Dozen Brass Band (July 24), Sharon Van Etten (Aug. 15), Amanda Palmer & the Grand Theft Orchestra (Sept. 22)

- **Drive-By Truckers**
  - Location: Athens, Ga.
  - Capacity: 500
  - Ticketing: Etix
  - Talent: Velena Vego
  - On tap: K.R.I.T. (Sept. 13), the Promise Ring (Aug. 9), the Grand Theft Orchestra (Aug. 4-5)

- **The Blue Note**
  - Location: Columbia, Mo.
  - Capacity: 1,150
  - Ticketing: Etix
  - Talent: Velena Vego
  - On tap: Meiko (Aug. 8), Garbage (Aug. 7), Kimbra (Oct. 17)

- **The Troubadour**
  - Location: West Hollywood, Calif.
  - Capacity: 500
  - Ticketing: Ticketfly
  - Talent: Brian Smith
  - On tap: Missy Higgins (July 19), Michael Kiwanuka (Aug. 13), the Vaccines (Sept. 13)

### Hidden Gems

Prized by fans, musicians and agents alike, these are the unique spots and small rooms where new music shines

- **Henry Miller Library**
  - Location: Big Sur, Calif.
  - Capacity: 300
  - Ticketing: Eventbrite
  - Talent: Britt Govea
  - On tap: Woodist Festival (Aug. 4-5)

- **The Orange Peel**
  - Location: Asheville, N.C.
  - Capacity: 1,100
  - Ticketing: Etix
  - Talent: AC Entertainment
  - On tap: Childish Gambino (July 28), Drive-By Truckers (Aug. 17-18), the Walkmen (Sept. 28)

- **Something Like This**
  - Location: Pioneertown, Calif.
  - Capacity: 350
  - Ticketing: Ticketweb
  - Talent: Rosyn Celia
  - On tap: The Chris Robinson Brotherhood (July 21), Reverend Horton Heat (Aug. 19), Dr. Dog (Oct. 7)
Earlier this summer, the Internet was lit up—even more than usual—with debate about music in the digital age. The inciting moment was NPR intern Emily White’s June 16 blog post, “I Never Owned Any Music to Begin With.” White wrote as one of the millennial music fans who represent a lost generation to record labels—she has an 11,000-song iTunes library, yet has bought only 15 CDs in her life and doubts she or her friends will ever buy another. In a widely read post on the Trichordist, musician and college professor David Lowry (formerly of Camper Van Beethoven and Cracker) took White to task for not considering the implications of her actions.

Lost in the invective that’s followed is the question of how to actually support artists today. Setting aside moral or ethical arguments, buying music remains one of the best ways. The Internet has given virtually every adult music fan the ability to purchase music in digital or physical format. Subscription services are another legal option. With gift cards sold at retailers across the country, even minors and students on a shoestring budget can legally purchase music or subscribe to streaming services like Rdio or Pandora.

As Billboard’s numbers show, not all forms of artist support are built the same. Buying a digital album carries little to no marginal cost. Buying a similarly priced CD, which requires packaging and additional costs, will put less in the artist’s pocket. Vinyl is even more expensive to manufacture and ship and more problematic in general.

The better forms of support are also the least practical. The highest-margin way to support an artist is to give him or her a $20 bill or a gift card of an equivalent amount. That money won’t be shared with a manager, tour manager, booking agent or business manager (or the Internal Revenue Service).

The value of fans can’t always be translated by transactional cost. The number of YouTube views or Facebook followers may not have direct value but can lead to revenue somewhere down the line—sponsorship opportunities or sync royalties. But most of a musician’s livelihood comes from direct consumer spending. And the reality is, today’s consumer spending isn’t adding up to a career for many of today’s artists.

NOTES: All calculations, except those for gift cards, assume a 30% tax rate. Independent artists are assumed to use a flat-fee digital distributor. Some prices may seem high (such as a $15 CD) but have been kept uniform for the sake of comparison. A low $15 concert ticket price was used for comparison purposes and to reflect the affordability of club gigs that make up a majority of live performances. Regarding streaming versus downloads, an artist gets paid for every stream but is paid only once per download. Thus, a single consumer can be worth multiple streams but just one download purchase.
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PRODUCED BY CHARLY FRIEDRICHS, ROBERT BUDMAN, REMCO EVERS
DIRECTED BY CHARLY FRIEDRICHS

Odds of having 3 multi-platinum albums
1/1,650,000

Odds of having a child diagnosed with autism
1/110

Toni Braxton encourages you to learn the signs of autism at autismspeaks.org
Early diagnosis can make a lifetime of difference.

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Passion Pit’s Michael Angelakos spent July 4 at home. For once, he was doing as little as possible. “It was nice to just relax. I rarely have the luxury,” he says. “And no, I didn’t touch the fireworks.”

Angelakos had just stepped away from recording Gossamer, his second full-length, due July 24 on Columbia. "We had somewhere around 30 and 40 synthesizers, a few electric pianos and I don’t know how many pedals and processing tools," Angelakos recalls. "I wanted to try everything till it worked. It’s a bit of a fetish.”

The record that took shape during those sessions features lyrics darker and more cutting than those on Manners and sonics shooting in the exact opposite direction—ecstatic, strobe-light synth and glitchy pop beats. In late-summer 2011, Angelakos and Aldi set to work at Manhattan’s Gagantic Studios with producer Chris Zane, who also produced Manners. "We had somewhere opposite direction—ecstatic, strobe-light synth and glitchy pop beats. In late-summer 2011, Angelakos and Aldi set to work at Manhattan’s Gagantic Studios with producer Chris Zane, who also produced Manners. "We had somewhere around 30 and 40 synthesizers, a few electric pianos and I don’t know how many pedals and processing tools," Angelakos recalls. "I wanted to try everything till it worked. It’s a bit of a fetish.”

The transition wasn’t easy. "Touring sucks the life out of you," he says. "Creativity is really a muscle. And I hadn’t used that muscle in so long. I felt like I needed to work out."

Angelakos began assembling ideas and laying down demos. "Passion Pit songs are like putting together a puzzle," he says. "I come up with a melody and the whole song starts to flush out in my head, by way of me walking in circles looking like a lunatic. Next thing I know, I’ve got this huge song in my head. The problem is conveying that in the studio.

For Gossamer, Angelakos teamed with engineer Alex Aldi (the Walkmen, Les Savy Fav), keyboardist Zander Singh, bassist Jeff Hultquist, and drummer Nathan Donmoyer. The album was co-produced by Alex Aldi (the Walkmen, Les Savy Fav) and recorded at Manhattan’s Gagantic Studios with producer Chris Zane, who also produced Manners. "We had somewhere around 30 and 40 synthesizers, a few electric pianos and I don’t know how many pedals and processing tools," Angelakos recalls. "I wanted to try everything till it worked. It’s a bit of a fetish.”

Angelakos calls the resulting album "a complete product of the studio environment," and yet the music feels fresh, bright and live. Gossamer’s lyrics, sung in melodies as sticky sweet as the glow-stick soundscapes, can come as a shock. Much like Manners, the new songs meditate on disturbing the neighbors.

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The songwriter remembers watching those fans in action when the band played Coachella in 2010. "I saw thousands of people singing the whole catalog—every single word," he says. "Any kind of commercial success is a very nice plus, but it seems so small when you play a show and realize people actually do care. It’s a constant, surreal reminder that people really are invested in the music.”

And the label is as well. Ian Quay, Passion Pit’s product manager at Columbia Records, calls the new album “one of [the label’s] most important records this year. It’s a massive priority for us.”

With the stomping first single, “Take a Walk,” already garnering more success than anything off Manners (it’s No. 24 on Billboard’s Alternative chart), Quay hopes to retain the band’s core, indie-leaning fans while courting FM radio listeners. Passion Pit will play “Late Show With David Letterman” week of release and appear at Lollapalooza and Outside Lands later this summer. In late June, the band co-headlined the Seattle installment of vitaminwater’s Uncapped concert series (held in conjunction with the Fader) with Def Jem rapper 2 Chainz. "This is music that people like to have fun with. It’s joyous, euphoric. I don’t think it’s limited to any one particular demographic,” Quay says. "It doesn’t matter if you’re a hipster or a frat boy. It’s music that people want to celebrate with.”

The transition wasn’t easy. "Touring sucks the life out of you," he says. "Creativity is really a muscle. And I hadn’t used that muscle in so long. I felt like I needed to work out."
A road trip to Beinot will launch its North American tour with an appearance at the Quebec City International Summer Festival (July 13), Frontrow Zach Condon and company will then play the Calgary Folk Music Festival (July 26) and the Orpheum Theatre in Vancouver (July 28) before crossing the border to play New York's Central Park SummerStage (Aug. 29) ... Bring on the beats: Afrobeats act Antibalas kicks off a U.S. tour supporting its new self-titled record (Aug. 7, Daptoin Records) by starting at the Outside Lands Festival in San Francisco (Aug. 10-12). The group is also set to play a free show at Brooklyn's Williamsburg Park opening for Sharon Jones & the Dap-Kings (Aug. 16). David T. Viecelli of Billions Records booked ... The back is back: Brooklyn-based Grizzly Bear returns Sept. 17 with fourth album Shields (Warp Records). The act has already sold out two choruses of headlining shows in New York to date: Sept. 24 at Radio City Music Hall ... A classy run: New Orleans Preservation Hall Jazz Band will launch a 31-state tour with ragtime shows at the Frederik Meijer Gardens & Sculpture Park in Grand Rapids, Mich. (July 12) and the Orpheum Theatre in Wichita, Kan. (July 13) alongside bluegrass band Del McCoury Band. In 2011, the two groups released American Legacies (McCoury Music), a collaborative album fusing both styles of music. The PHJ&B will also venture alone at the Jazz Up July concert series in Stamford, Conn. (July 18) and the Newport Folk Festival (July 28-29). White hot: Austin-based band White Denim embarks on a North American tour, playing the Viper Lounge (Aug. 9) and then doing shows during the first two days of the Pitchfork Music Festival in Chicago (Aug. 5) and Seattle's Tractor Tavern (Aug. 7) ... Gregory Gornick

**ROAD WORK**

Two days of the Pickathon doing shows during the first and the Newport Folk Festival in Vancouver (July 28) before crossing the border to play New York's Central Park SummerStage (Aug. 29) ... Bring on the beats: Afrobeats act Antibalas kicks off a U.S. tour supporting its new self-titled record (Aug. 7, Daptoin Records) by starting at the Outside Lands Festival in San Francisco (Aug. 10-12). The group is also set to play a free show at Brooklyn's Williamsburg Park opening for Sharon Jones & the Dap-Kings (Aug. 16). David T. Viecelli of Billions Records booked ... The back is back: Brooklyn-based Grizzly Bear returns Sept. 17 with fourth album Shields (Warp Records). The act has already sold out two choruses of headlining shows in New York to date: Sept. 24 at Radio City Music Hall ... A classy run: New Orleans Preservation Hall Jazz Band will launch a 31-state tour with ragtime shows at the Frederik Meijer Gardens & Sculpture Park in Grand Rapids, Mich. (July 12) and the Orpheum Theatre in Wichita, Kan. (July 13) alongside bluegrass band Del McCoury Band. In 2011, the two groups released American Legacies (McCoury Music), a collaborative album fusing both styles of music. The PHJ&B will also venture alone at the Jazz Up July concert series in Stamford, Conn. (July 18) and the Newport Folk Festival (July 28-29). White hot: Austin-based band White Denim embarks on a North American tour, playing the Viper Lounge (Aug. 9) and then doing shows during the first two days of the Pitchfork Music Festival in Chicago (Aug. 5) and Seattle's Tractor Tavern (Aug. 7) ... Gregory Gornick

**HIP-HOP**

By Alex Gale

**BACK IN THE U.S.S.R.**

Producer/rapper Alchemist uses Soviet propaganda art and themes on new album

Hip-hop may be the only genre in which an artist’s record sales and commercial tie-in seem to matter more than anything else—sometimes even more than the music itself. But that’s not the case with Alchemist, whose new album, Russians Roulette, arrives July 18 on Décor Records. Despite the highly commercial résumé of the rapper/producer—he’s crafted hits for Eminem, producer-he’s crafted hits for Eminem, Mobb Deep, Snoop Dogg, Jadakiss and Mobb Deep, Snoop Dogg, Jadakiss and Nas—the sound is what counts most here, and this may be the most bizarre, uncompromising and wildly creative album of his 20-year career. “It’s not like any other project I’ve ever put out before,” says Alchemist (real name: Alan Maman). “It started out like a musical collage, and just took on a life of its own. It’s more like audio art. Play it from beginning to end and just bug out—that’s the way I designed it.” Indeed, more than “artist” or “producer,” the job description of “designer” is perhaps the best way to classify Alchemist’s role on the album, a 10-track conceptual montage of obscure, cacophonic loops; spacy sound effects; and retro vocal clips inspired by a recurrent trip to the former Soviet Union. The visit clearly had an impact on the hip-hop impresario, who was born and raised in Beverly Hills, Calif. His Russia’s underrated—it’s bad-ass,” Alchemist says, half-joking. “If you grew up in the ’80s during the Cold War, you grew up thinking, ‘Russia bad.’ Remember the [1984 Film] ‘Red Dawn’? I really thought Soviet troops were going to roll up in my sixth grade class. So I’ve got to give Russia props.” Though Alchemist rapped on his first two solo albums (2004’s First Infantry and 2009’s Chemical Warfare) and debuted his MC skills in 1993 as part of Cypress Hill-affiliated tween duo the Whooliganz, here he allows hip-hop’s recent left-field, Web-fueled vanguard—including Mr. MFFN Exquire, Danny Brown, Schoolboy Q, Action Bronson and others—to the foreground. “Al’s worked with lots of people, from underground artists to huge acts,” says Neil Maman, Alchemist’s brother and longtime manager. “But this was about reaching out to a younger group, the new wave, and giving them some light.” With a quirky list of guest artists, bizarre song titles including “Decisions Over Yeal Orloff” and trippy instrumental tangents, Russians Roulette is the cap—a big, furry ushanka, if you will—on a prolific period during which Alchemist has taken on increasingly niche projects, from Curreny’s dark 2011 mixtape, Covert Coup, to the collaborative project Gangwane with fellow indie-rap fave Oh No. Gangwane released its sophomore album, the grimy Yodika 4’ Ayabasaa, in January on Decoy, a creative agency whose in-house label includes recent releases by Geopale, Pusha T and DJD. “Because Alchemist creates in a really open manner, it gives us leeway to pursue things in a creative manner,” Decoy Noah Rubin says. “It doesn’t follow the same route, left-foot, right-foot methodology of most record promotion. Russians Roulette has a Soviet, Communist revolution aesthetic, and that’s the campaign’s starting point, from the album art and liner notes to the propaganda-style leaflets we’re handing out instead of normal flyers.” Rubin adds there are plans for several videos, most directed by Decoy co-founder Jason Goldwatch, who helped push Gangwane with a series of twisted viral visuals. Alchemist is looking forward to developing the album’s quirky vision into a full-on multimedia assault. “Songs can come and go—they’re like an appetizer,” he says. “If you have a complete project, with imagery and a cohesive concept, it gets more attention and it can last. We’re blurring the line between music and art and making it one big, funky-fresh party.”

**6 QUESTIONS with KENNY G**

By Gary Graff

It’s been 30 years since Kenny G released his self-titled solo debut, 23 since his single “Songbird” hit No. 4 on the Billboard Hot 100 and two decades since Breathless (Arista) went 12-times platinum. With sales of more than 75 million albums worldwide (according to Concord Jazz), Kenny G (born Kenneth Gorelick) has been nothing if not durable, but the saxophonist prefers to blow forward and not focus too much on past triumphs. Case in point: His latest release, Namaste (Concord Jazz), is a collaboration with Indian santoor virtuoso Rahul Sharma with remixed-style production assistance from Kid Triky. It debuted at No. 5 on Billboard’s Contemporary Jazz charts. 1. Thirty years in, what kind of perspective do you have on your career? You know what? I hadn’t thought of it ‘til you just mentioned it. I think it’s cool that I’m still here, still making records, still playing gigs, still somewhat of a viable recording artist—I say that because of the way the music industry is, not because of me. Ultimately, I think it shows that I’m super-dedicated. I still practice three hours every day. I just really love my music and I love sharing and love the fact that if I work hard enough there’s some other factors besides the music that will help me make me more successful.

2. You’ve been one of the faces of smooth jazz. Is that an accurate name for what you do? I’ve been around long enough to remember when that title came into existence. It doesn’t bother me because it’s just a way for people to know what they’re getting, like going to a restaurant. If they say, “We serve Italian food,” you may not like every Italian dish but it gives you a sense of what you’ll get. But I don’t walk around telling people I play anything in particular. I’m one of the only instrumentalists lucky enough to be played on popular radio. Some call it jazz. Some call it pop. But not that many people get that kind of exposure, so I’m just grateful.

3. You’ve endured despite a vocal group of haters, too. Has that been discouraging? That’s something I can’t worry about. I just make the best music I can and try to stretch and grow every time I play. It’s own kind of thing, and a lot of people don’t quite know what do with it. A lot of people seem to like it,
Thrash In Nashville

Southern indie garage-rock band JEFF the Brotherhood now a major-label act

A
my head a bit when they're playing for.
and they're the ones I'm ultimately brothers. It was the first time the duo had tried such an arrangement, but the collaboration proved fruitful. Jake says, "Bringing into a third party, especially someone who's had so much success writing commercially digestible music, brought us to a whole new level." The brothers had an epiphany, which Jake describes as an inner voice declaring, "Oh, we can actually make it interesting to way more people."

The crisp Hypnotic Nights does just that. For example, the crunchy, riff-laden first single, "Siesta," never once feels forced or contrived, while its seamless experimental turns offspring more sophisticated songwriting.

With the record's rollout, Warner worked closely with the specific vision the band had for the project, right down to the packaging that the Orrall brothers designed with friend Perry Shall. The duo offered other suggestions along the way, including a neat, watercolor-animated teaser for "Siesta."

"Our rollout has taken the best things about these guys—whatever, and just slowly, slowly, slowly building on it."

At a fucking grocery store anymore."

The career trajectory of JEFF the Brotherhood: Jake had the small amp and guitar, and his brother, Jamison, was on the drums. They started in 2001, first playing in basements and later releasing four full-length albums with local distribution on their family-owned Infinity Cat label, which the brothers continue to run with their father, country writer/producer Robert Orrall. The siblings’ fifth album, Hustle Days, received a national push, and by the 2011 release of their swill-soaked, Infinity Cat and Warner will co-release the band's seventh LP, Hypnotic Nights.

It was too loud, and too good, for the majors to ignore. Last May, Warner Bros. struck a distribution deal with Infinity Cat, while JEFF the Brotherhood joined the Warner roster. On July 17, Infinity Cat and Warner will co-release the band’s seventh LP, Hypnotic Nights, which was written in Nashville after the brothers spent a year touring behind Why Are the Champions.

After the tracks were written, the group spent a week at Easy Eye, the studio owned by the Black Keys’ Dan Auerbach, who co-produced the album with the brothers. It was the first time the duo had tried such

Infinity Cat and Warner will co-release JEFF THE BROTHERHOOD’S seventh album, Hypnotic Nights.

The dismissal "extremely limiting," says Jake Orrall of the majors’ interest. "We have an insane opportunity to amaze the U.S. with that cornerstone of every music industry confab: the artist panel."

With inspirations like Ace of Base, Lykke Li and Robyn, Rebecca & Fiona are from a more songwriterly than most dance artists. Consequently, I Love You, Man sounds more indie than EDM, like beachrock set to a kick drum, with fully structured four-minute songs and their gauzy voices in unison layers. It’s very different from their DJ sets, which opt for dropstep over nuance.

"When we’re producing, we get more into invention, and we want to make something more timeless," Scheja says. "But when we DJ, it’s like we want to be the hardest girls alive. So it’s a combination of proving ourselves and having fun.”

"In Sweden, we’ve managed to communicate their different skills in a way that the fans have embraced. They know what it means to go to a Rebecca & Fiona show, says the act’s manager, Henrik Augustin of Mr Radar Management. "We’ll have teja start out from the beginning in the U.S., but we’re confident fans will get the idea. He adds that instrument-based, traditional lines shows showcasing the record could be in their future.

Rebecca & Fiona met five years ago in Sweden, and rose through the hierarchical ranks of EDM, starting, as many fetching women do, as nightclub promoters. Disappointed by the DJs they booked—"They were drunk messes and didn’t feel the crowd. It was like it was only for them," Scheja says—they taught themselves how to DJ and eventually to produce. "We tried to ask people to help us, but they would just take over," Fitzpatrick says. "A lot of people wanted us to just DJ and not produce ourselves, like, ‘We’ll put you on the new David Guetta track.’ So it was a struggle for us to keep control, but it was important."
ROCK

SERJ TANKIAN

Harakiri
Producer: Serj Tankian
Serjical Strike/Reprise Records
Release Date: July 10
With System of a Down re-formed and playing shows again (including an August run of East Coast arena dates), frontman Serj Tankian might be expected to mellow out on his third solo album—until you drop the furious art-metal eclecticism that have defined SOAD classics like “Chop Suey!” and 2005’s Mezmerize and Hypnotize albums. No dice. By the second song of Harakiri, Tankian is already pondering the complicated intersection of technology and materialism over a proto-industrial freak-funk groove complete with guy-on-a-bullhorn backing vocals. (Think “Jesus Built My Hotrod”-era Ministry with Les Claypool on bass.) He also dabbles in burbling dance beats (“Occupied Tears”), imports delicate Eastern melodies (“Ching Chime”) and, in “Undecedent Democracy,” uses raw punk guitars to carry forth his radical—if occasionally baffling—political pronouncements: “The final revolution will illuminate si- multaneously with the opening of the Utopians/Let go, let go!”

SYNTHROCK

JIMMY CLIFF

Rebirth
Producer: Tim Armstrong
Universal Music Enterprises
Release Date: July 17
Halfway through his new studio album, Rebirth, Jimmy Cliff takes a moment to reflect on the last half-century of the genre in which he’s made his name. “1962, Orange Street, Kingston, Jamaica/I sang my song for Leslie Kong,” he recalls in “Reggae Music,” describing his first recording session. By the end of the tune, Cliff has flash-forwarded 50 years, declaring that reggae is still “the voice of the people everywhere.” Following hot on the heels of last year’s buzz-building Sacred Fire EP— as well as a warmly received appearance in April at Coachella—Rebirth speaks to Cliff’s participation in the history he describes at the same time that it clears a path forward. It pairs a vintage sound (captured beautifully by Rancid’s Tim Armstrong, who also produced Sacred Fire) with fresh thoughts in “One More” and “Children’s Bread” on the persistence of injustice and deprivation. The album also engages in some appealing international cross-talk, with Cliff covering the Clash’s “Guns of Brixton” (which name-checks Cliff’s “The Harder They Come”) as well as “Ruby Soho” by Rancid. It’s an insider’s moment for outsiders. —MW

POP

FLO RIDA

Wild Ones
Producers: various
IMG/Boy Boy/Atlantic
Release Date: July 3
Flo Rida has experienced as much success as anyone else with the booming Euro-house sound currently ruling the Billboard Hot 100, so it’s no surprise that on his new album, Wild Ones, he offers up another batch of tunes in the vein of his hit David Guetta collaborations “Club Can’t Handle Me” and “Where Them Girls At.” Lead single “Good Feeling” (based on Avicii’s “Levels,” which in turn samples Cliffs’ “Something’s Got a Hold on Me,” by Elta James) has been a radio staple since its release last summer, but the track still packs a giddy dance-pop punch here. The same goes for the throbbing title track, with its dramatic, Sia vocal hook. Other guests include Jennifer Lopez, who informs us of her desire for “candy tonight” in “Sweet Spot,” and RedFool of LMFAO, up to his usual tricks in the feel-good “Run.” (I’m running through these hoes like Drano,” Red-Fool declares, just in case you didn’t get the message on LMFAO’s own “Sorry for Party Rocking.”) More unexpected: “I Cry,” in which Flo Rida explores his sensitive side. Kind of.—MW

NEW & NOTEWORTHY

THE ENGLISH BEAT

The Complete Beat
Producers: Derek Dreslen, the English Beat Shout Factory
Release Date: July 10
From 1979 to 1983, the English Beat (simply the Beat outside of America) added a new wave edge and peerless pop hooks to speedy ska grooves on its three thrilling albums and a stringing string of singles. In a few short years the band went from college-radio regular to a mainstream pop presence on both sides of the Atlantic, as the ska-fueled frenzy of “Twist and Crawl” and “Mirror in the Bathroom” gave way to the burnished pop-rock splendor of “Save It for Later” and “Take It off.” The whole story is captured in this five-disc boxed set, which includes each English Beat album alongside a treasure trove of rarities that run the gamut from extended dub versions to a trio of live-in-the-studio appearances on legendary BBC DJ John Peel’s program. Listening to the band’s blend of brainy lyrics, seductive Caribbean rhythms and sharp-shoot- ing songcraft, there’s nary a misstep in the act’s entire repertoire, which makes this luxurious liming of its legacy seem as essential as it is overdue. —JA
SINGLES

PINK
Blow Me (One Last Kiss) (4:15)
Producer: Greg Kurstin
Writers: Pink, G. Kurstin
Publishers: EMI Blackwood Music/Pink Inside Publishing
(BMI), Kusurin Music/EMI April Music (ASCAP)
RCA Records

Pink's familiar blend of Joan Jett-on-the-dancefloor pop—not to mention her penchant for cheeky song titles—is back in full force on new single "Blow Me (One Last Kiss)." But the cast of characters has changed since we last heard from Ms. Alecia Moore with a pair of singles from 2010's Greatest Hits: ... So Far! After a successful run of guitar-driven dance singles with Max Martin and Dr. Luke, Pink recruits producer Greg Kurstin, who recently helmed Kelly Clarkson's No. 1 single "Stronger (What Doesn't Kill You)" and the Shins' Port of Morrow album. The result is classic Pink, complete with a swear-jar worthy chorus ("shit" is used four times) and an abrupt sampling the "Star Wars" theme. Expect to hear "Circles Around the Sun" at a campfire near you this summer.—JB

DISPATCH
Circles Around the Sun (3:35)
Producers: Peter Katis, Dispatch
Writers: various
Publisher: Talk Stretch Publishing (BMI)
Universal Records

The first single from Trace Adkins' fall release is a slice of summertime fun with a simmering groove and sultry lyrics. The Louisiana native has never been reluctant to express his appreciation for the fairer sex in explicit terms (see past tracks "Honky Tork Badonkadonk" and "One Hot Mama"), and here, he grows his way through such lines as "How come they're sippin' on ice-cold beer/Why you rubbin’ Maybelline on 'em/When you should be puttin' them lips right here/Them lips, right here." Adkins' worthy delivery is combined with a sense of friskiness, creating an appealing performance that should prove to be a high point in his upcoming live shows. The country star has the innate ability to give his fans what they want, and this tasy little tune should whet appetites for his forthcoming album.—JL

ALTERNATIVE
CHARLI XCC
You're the One (3:24)
Producers: Patrick Berger, Ariel Rechtshaid
Writers: P. Berger, C. Aitchison
Publisher: Indisputable Rights, administered by Kobalt; Copyright Control
Caribou Records

The track is what Pitbull fans have come to expect from their prolific singer: pulsating buildup, pulsating bass, and what's left is the music is bewitching nonetheless. With its frisky beats, Euro-pop synths and vaguely Middle Eastern melodies, you're the One continues the momentum of Charli XCC's recent string of breakout singles.—RR

POP
CODY GROVES
Love Actually (3:50)
Producer: Kristian Lundin
Writers: C. Groves, K. Lundin
Publisher: Captive Groves
RCA Records

This little girl is capable of murder if you hurt her, pint-sized Oklahoma native Cody Groves seethed on her debut single, "This Little Girl," last fall. The song defined the beautifully rough edges of the pop singer's songwriting—the hooks were in place, but Groves' snarling persona made a standard single compelling. "Love Actually," the single that will introduce her RCA debut, is not as much of a blunt object as "This Little Girl," but Groves is still admirably grasping at ideas outside of the standard top 40 realm. Backed by an unfussy pop-rock arrangement, Groves pleads for sympathy and hypotheses on the future of a relationship that was perfectly imperfect. "So what, we did everything wrong? You know that it was really, actually," she wails. Even if "Love Actually" isn't the radio smash Groves is trying for, the single continues the development of an artist with a distinctive voice and style.—JL

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Jim Allen, Jon Blistein, Gary Graff, Andrew Hampp, Jason Lipshutz, Chris Payne, Deborah Evans Price, Ryan Reed, Mikel Wood

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and single review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureau.

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Soul Survivor
After segues and setbacks, R&B favorite D’Angelo returns to live gigs

On the evening of July 6, without any introduction, Michael Eugene Archer, better known as D’Angelo, stepped onto stage at the Essence Music Festival. The neo-soul performer played a 75-minute set, filled with funky guitar riffs, tight harmonies, sly two-steps and his signature falsetto.

His performance at the festival’s 18th anniversary, sponsored by Coca-Cola, was undoubtedly the performer’s most highly publicized and anticipated show since the one-time “R&B Jesus” toured in 2000 to promote sophomore studio album Voodoo (Virgin) and his second-highest charting single, “Untitled (How Does It Feel),” on Hot Digital Songs at No. 65 on Jan. 8, 2000, and peaked at No. 2 two months later.

Throughout the past decade, however, the Richmond, Va., native has struggled with substance abuse and various legal troubles. In March 2010, for example, he was arrested in New York and charged with solicitation after reportedly asking a female undercover police officer for oral sex.

On Jan. 26 of this year, the 38-year-old singer — real name: Andre Lauren Benjamin — returned to the music scene with an intimate six-one-person show as part of the Roots’ “Night at Philadelphia’s Fairmount Park (Sept. 1-2).” Still, it only took two notes of “Untitled” for audiences to realize that the performer’s most highly publicized and anticipated show since the one-time “R&B Jesus” toured in 2000 to promote sophomore studio album Voodoo (Virgin) and his second-highest charting single, “Untitled (How Does It Feel),” on Hot Digital Songs at No. 65 on Jan. 8, 2000, and peaked at No. 2 two months later.

D’Angelo’s return, the singer’s set didn’t exactly impress audiences. Some songs from Voodoo (“Chicken Grease,” “Devil’s Pie”) garnered lukewarm response from the crowd, which clearly preferred the sexy crooner they had met in the mid-‘90s rather than the older, improving rocker who took the stage. Older cuts like “Lady” from his debut album, Brown Sugar (1995), got stronger reactions.

Still, it only took two notes of “Untitled” for D’Angelo to pull the crowd — especially the ladies — back into his corner. The singer walked up from behind the piano and teased fans with “Evil’s Pie” before introducing the crowd to new song called “Sugar Daddy.” In the early morning hours of June 10, Roots drummer Questlove took the stage at the nearly weeklong event, D’Angelo treated fans to a mixture of classics and fresh material, including a new song called “Sugar Daddy.” In the early morning hours of June 10, Roots drummer Questlove took the stage at the nearly weeklong event, D’Angelo treated fans to a mixture of classics and fresh material, including a new song called “Sugar Daddy.”

D’Angelo’s string of performances precedes his upcoming appearance at Philadelphia’s Fairmount Park (Sept. 1-2). By then audiences should have a better idea of how this comeback really feels.
It Takes Two

Owl City’s cheerful ‘Good Time’ attracts Carly Rae Jepsen for a summer duet

After each artist’s debut entry topped the Billboard Hot 100, Adam Young’s electronic music project Owl City and pop singer Carly Rae Jepsen have now netted their second top 20 hit—with the same song.

“Good Time,” the pair’s happy-go-lucky pop party that arrived at digital retailers on June 26, bowed at No. 18 on last week’s Hot 100, while Canadian Jepsen’s debut U.S. single, “Call Me Maybe,” rules the chart for its fourth straight week. “Good Time” moves up one spot to No. 17 this week, as “Call Me Maybe” continues its reign.

The timing of the release will benefit both artists—“Good Time” is the lead single off Owl City’s The Midsummer Station, due Aug. 21 on Universal Republic, and the song will also appear on Jepsen’s sophomore album, expected in September.

Jepsen—the former “Canadian Idol” contestant whose “Call Me Maybe” has sold 4.3 million downloads, according to Nielsen SoundScan—and Young—the mastermind behind Owl City and numerous other bands whose 2009 single “Fireflies” has moved 4.5 million downloads—hadn’t met before the recording of “Good Time.” But the two 26-year-olds were introduced by Scooter Braun, the head of Jepsen’s new U.S. label, ScooblyBox Records, and Owl City manager Steve Bursky. The two impromptu sessions grew up together just outside of New York City and reconvened in 2009, when “Fireflies” was riding high and Braun was managing up-and-comer Justin Bieber.

Three years later, the childhood pals were still trying to devise a way to work together. Bursky sent Braun new songs from Owl City’s next album after Jepsen had signed to ScooblyBox/Interscope/Interscope Records in February.

‘I heard ‘Good Time’ and said, ‘Why isn’t this the first single?’” Braun recalls. After Bursky agreed that Jepsen’s voice would add a whole new sound to “Good Time,” Braun brought onboard Jonathan Simkin, Jepsen’s manager and co-founder of her Canada label, 604 Records. Jepsen’s vocals were recorded in March in Ottawa, months after Young had produced the track earlier in the year. The two singers never met until after the single’s release, finally getting together for a video shoot in early July.

For Young, “Good Time” represents the followup hit that the introverted electro-pop talent had been seeking since “Fireflies” helped his second full-length Owl City album, Ocean Eyes, sell 1.1 million copies, according to SoundScan. The song “Shooting Star” was originally chosen as the impact single for The Midsummer Station, but Bursky’s team changed gears in June after “Call Me Maybe” took off. “(In retrospect) it was looking for another single for Carly.”

“Bursky says, “and it made a lot of sense. It just feels like a big summer record.”

Bursky adds that the “Good Time” video will be released “as soon as humanly possible.” He says Jepsen and Young have also locked in about a half-dozen major TV opportunities for the weeks surrounding the release of his album, in which the pop upstarts will perform together. As the song continues its top 40 push, Young will continue on a promotional tour that began July 9 in Toronto, followed by a global concert tour starting Sept. 5 in Nashville.

As for Jepsen, a solo single will likely be released before the highly anticipated arrival of her next album, and her opening stint on Bieber’s fall arena tour begins Sept. 29. For the rising star’s team of handlers, placing “Good Time” on her next full-length release was a no-brainer. “From our perspective, it made sense to have it on Carly’s album,” Simkin says. “It’s a great tune.”

For PROMOTIONAL USE ONLY?

Lawsuit seeks $10 million in damages from Mac Miller as free mixtapes become new legal battleground

On July 9, hip-hop veteran Lord Finesse filed a $10 million lawsuit against Mac Miller, Miller’s label Rostrum Records and mixtape site DatPiff.com.

According to the suit, Miller “willfully infringed plaintiff’s exclusive copyrights” when he sampled Finesse’s “Hip 2 Da Game” for “Kool Aid & Fro- zen Pizza,” a single off Miller’s free 2010 mixtape, K.I.D.S. The suit claims that Miller was able to profit from the unauthorized sample by giving away mixtapes to build a fan base that would later buy albums and concert tickets. In November, Miller’s Blue Slide Park became the first independently distributed debut album to arrive atop the Billboard 200 since 1995. Miller and his representatives declined to comment for this story, but the 20-year-old MC justified his sampling on Twitter.

“I made that record and video as nothing more than an 18-year-old kid who wanted to rhyme and pay homage, no other intentions,” read a tweet posted to Miller’s account (@MacMiller, 2.5 million followers) on July 11. “When I heard there was a problem, I reached out to him to try and solve it. No response.”

“I love mixtapes but this is different. And it’s not a sample,” Finesse said in a statement released by his attorney on July 12. “Mac didn’t take a piece of music and create something new. He didn’t transform it into something other than what it was. He just dropped the needle on my record and changed the title.”

Free mixtapes that feature songs with unlicensed samples have long been considered outside of copyright law jurisdiction, but Finesse’s lawsuit follows a string of recent legal action against rappers sampling copyrighted material that seek statutory damages, which allows copyright holders to seek compensation with respect to any one work, according to U.S. copyright law.

Earlier this year, the Persuaders’ ‘Robert Poin- dexter filed suits against Kanye West and 50 Cent over samples used on mixtapes, while singer Karma’s Swanepoel sued Lil Wayne in 2008 for unlawful sampling. The suits claim that while the artists didn’t make money from the tapes, the promotional benefits helped boost their career and increase net income. “A mixtape is a commercial for an artist," says Manatt, Phelps \& Phillips music attorney Daniel Stuart, who has negotiated dozens of infringement cases pertaining to commercial records and free mixtapes. “There are two commercial benefits: the direct benefits, which are the dollars collected, and the indirect benefits. If you benefit from increased brand awareness, there could be a plausible argument that there could be indirect commercial damages from that kind of use.”

Stuart says almost all suits of this nature are settled out of court, as legal fees can mount substantially. Defendants can cite fair use in court, but he says artists should go through the proper channels to avoid legal action. “I would advise artists to clear all samples on free mixtapes before exposing the material to the public.” —Steven J. Horowitz
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**Brown’s Tops While Amazon Promotion Pops**

Chris Brown earns his second No. 1 album on the Billboard 200, as _Fortune_ debuts atop the chart, selling 135,000 copies, according to Nielsen Sound-Scan. It follows his last release, and first No. 1, 2011’s _F.A.M.E_. That album launched atop the list with 270,000 — more than double that of _Fortune_.

Brown is the second R&B hitmaker in a month to debut at No. 1 with a comparatively soft launch (see story, page 9). Four weeks ago, _Usher’s_ Looking 4 My- self started at No. 1 with 128,000. That marked a significant slide from the first-week sales (329,000) of his last full-length album, the No. 1-debuting _Raymond v. Raymond_.

Had it not been for Brown’s _Fortune_, there would have been a surprise return to No. 1 for _Katy Perry_, as her _Teenage Dream_ set zooms from No. 21 to No. 2 with 80,000 (up 417%), notch- ing its best sales frame since _Christmas_ 2010. The set was one of 20 that Amazon MP3 sale-priced for 99 cents for one day only (July 3). (The Google Play service matched the pricing, but it wasn’t highly promoted. It’s likely they contributed a small total to the sales spike.) Perry also benefits from buzz earned from current single “Wide Awake” and the release of “Katy Perry: Part of Me,” which hit U.S. theaters on July 5.

All but one of _Amazon MP3’s_ 99 cent sale titles rank among the top 40 on the _Billboard_ 200, and 17 of them post a gain of more than 100%. The largest percent- age gains go to _Elle Goulding’s_ _Lights_ (which vaults from No. 116 to No. 31 with 23,000, up 444%), and _the Black Keys’_ _El Camino_ (51-10 with 37,000, up 396%).

Just outside the top 10, _Jason Mraz’s_ _Love In A Four Letter Word_ rises 45-13 (55-10 with 37,000; up 396%), _Kanye West’s_ _808s & Heartbreak_ (31-6 with 44,000; up 248%) and _the Black Keys’_ _El Camino_ (51-10 with 37,000, up 396%).

All of the _Amazon MP3_ action blocks _Flo Rida_ from earning his third top 10 album, as his new Wild _Overdebut at No. 14 with 31,000. It’s likely that without the _Amazon MP3_ deal, his album would have bowed at No. 9, as there are five discounted titles that jumped ahead of the rapper this week.

**BUT AT WHAT COST?**

So, just how much did the _99 cent_ promotion cost _Amazon?_ Sources tell _Billboard_ that the labels worked with the retailer on the promotion, extending discounted wholesale costs. So determining how much of the cost _Amazon_ ate is tricky. But, that cost may have been nearly $2 million.

How did we come up with that figure?

Combined, the 20 titles sold 454,000 downloads last week. While we don’t know exactly how much of that figure is owed to _Amazon MP3 (and Google)_, we can make an educated guess as to its volume.

The week previous, the 20 sold just 64,000 digitally. If we assume the bulk of those sales came from the _iTunes_ store—as the digital market leader, by far—then let’s guess that maybe 50,000 of the 64,000 were from _iTunes_. Again, we’re just estimating.

Of the 20 titles, none were brand- new, so they shouldn’t have experi- enced any major fluctuations in sales this week had it not been for the 99 cent promotion. (Only _Katy Perry’s_ _Teen- age Dream_ would have likely had a big boost, thanks to her film’s release.)

That said, the 20 albums would have probably sold about the same number of downloads this week as last week—if _Amazon MP3_ hadn’t promoted them. So, if we subtract the estimated 50,000 that _iTunes_ may have sold this week, we’re left with 404,000 that _Amazon MP3_ may have sold at 99 cents. (Again, _Google_ was probably a small player in this week’s increase, and we’re choosing to remove it from the equation.)

Now that we have an actual figure to work with, we can try to work out just how much money may have been spent by _Amazon_ on this promotion. At least, the funds lost in the cost of each album to _Amazon_, versus its 99 cent price to the consumer.

_Billboard_ understands that the bulk of the titles in the offer had a dis- counted wholesale cost somewhere in the range of $4.50-$6.50. To simplify matters, let’s assume that all 20 of the titles have a regular digital wholesale price of $5.50.

Based on that average cost of $5.50, if _Amazon MP3_ sold 404,000 at 99 cents each, that would mean the promotion could have cost the company $1,822,040. ($5.50 for 404,000 al- bums equals to $2,222,000, minus the $399,960 generated by the 99 cents sold for each title.)

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**Market Watch**

A Weekly National Music Sales Report

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**Detroit Back Matt Band previews upcoming album Away From the World (due Sept. 11) with first single “Memory.” It bows at No. 12 on Triple A and No. 42 on Rock Digital Tracks chart. **

**Patricia Dei“R.”

**R.I.P. ANDY GRIFFITH**

Andy Griffith on July 3, his 86th birthday, passed away. Andy Griffith was an American actor, director, producer and comedian. He was known for his roles in television series such as _Mayberry RFD_ and _The Andy Griffith Show_. He is survived by his wife and children. A memorial service will be held in his hometown of Mount Airy, North Carolina.

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**CHART BEAT**

Go to www.billboard.biz for complete chart data | 33
<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Edens Edge</td>
<td>Of Prince</td>
</tr>
<tr>
<td>Prince</td>
<td>The Very Best Of Prince</td>
</tr>
<tr>
<td>Scotty McCreery</td>
<td>Old Man Down</td>
</tr>
<tr>
<td>Mercurys</td>
<td>The Hurt &amp; The Healer</td>
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<tr>
<td>New Kids On The Block</td>
<td>The Twilight Saga: Breaking Dawn, Part 1</td>
</tr>
<tr>
<td>American Idol</td>
<td>Season 11: Top 10 Highlights</td>
</tr>
<tr>
<td>Tegan &amp; Sara</td>
<td>Closer</td>
</tr>
<tr>
<td>New Kids On The Block</td>
<td>My World 2.0</td>
</tr>
<tr>
<td>Go Gurt (Soundtrack)</td>
<td>Go Gurt (Soundtrack)</td>
</tr>
<tr>
<td>Rihanna</td>
<td>The Hard Rock Hotel &amp; Casino, Las Vegas, NV</td>
</tr>
<tr>
<td>The Bee Gees</td>
<td>The Boston</td>
</tr>
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</table>
New York-based Twin Shadow (aka Jacob Banks) recently released his debut album, Deacon, which has received critical acclaim and has garnered more than 381,000 streams on Vevo.

**Uncharted: Billboard**

<table>
<thead>
<tr>
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<tr>
<td>DJ BLKMD</td>
<td>Payphone</td>
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<tr>
<td>SUNGHA JUNG</td>
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</tr>
<tr>
<td>NOISIA</td>
<td>We Are Young</td>
</tr>
<tr>
<td>PRETTY LIGHTS</td>
<td>Lights</td>
</tr>
<tr>
<td>PORTA</td>
<td>Boyfriend</td>
</tr>
<tr>
<td>TYLER WARD</td>
<td>Mercy</td>
</tr>
<tr>
<td>NETSKY</td>
<td>Starships</td>
</tr>
<tr>
<td>GRAMATIK</td>
<td>Wide Awake</td>
</tr>
<tr>
<td>METRONOMY</td>
<td>I Can Only Imagine</td>
</tr>
<tr>
<td>DIRTY LOUD</td>
<td>We Are Young</td>
</tr>
<tr>
<td>STAR SLINGER</td>
<td>Call Me Maybe</td>
</tr>
<tr>
<td>SHADOW</td>
<td>Brooklyn Boyzz</td>
</tr>
<tr>
<td>UNK</td>
<td>For Now</td>
</tr>
<tr>
<td>YANNI T IENSIN</td>
<td>Invisible</td>
</tr>
<tr>
<td>MADDI JANE</td>
<td>Runaway Love</td>
</tr>
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<td>DAVE DAVIES</td>
<td>Drive By</td>
</tr>
<tr>
<td>BORGORE</td>
<td>Take Care</td>
</tr>
<tr>
<td>LOS HERMANOS</td>
<td>Give Your Heart A Break</td>
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| THE BLOODY METREOTS - DEATH CROW 77 | Billboard?

**Social 50: Next Big Sound**

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<tbody>
<tr>
<td>BHANNA</td>
<td>Can't Hold Us</td>
</tr>
<tr>
<td>KATY PERRY</td>
<td>We Are Never Ever Getting Back Together</td>
</tr>
<tr>
<td>JUSTIN BIEBER</td>
<td>We Own The Night</td>
</tr>
<tr>
<td>SIA</td>
<td>Beautiful People</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>Somewhere I Belong</td>
</tr>
<tr>
<td>ADELE</td>
<td>One Direction</td>
</tr>
<tr>
<td>NICKI MINAJ</td>
<td>Your Love Is Amazing</td>
</tr>
<tr>
<td>CIMORELLI</td>
<td>I Just Wanna</td>
</tr>
<tr>
<td>LADY GAGA</td>
<td>Runaway Love</td>
</tr>
<tr>
<td>SKRILLEX</td>
<td>The Monster</td>
</tr>
<tr>
<td>SHAKIRA</td>
<td>Where Are You Now</td>
</tr>
<tr>
<td>EMINEM</td>
<td>Monster</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Take Me To Church</td>
</tr>
<tr>
<td>DAVID GUETTA</td>
<td>One Thing</td>
</tr>
<tr>
<td>CHRIS BROWN</td>
<td>Let Me Love You</td>
</tr>
<tr>
<td>PITBULL</td>
<td>Where Are You Now</td>
</tr>
<tr>
<td>SNOOP DOGG</td>
<td>Let Me Love You</td>
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<tr>
<td>SELENA GOMEZ</td>
<td>Matter</td>
</tr>
<tr>
<td>LMFAO</td>
<td>All I See</td>
</tr>
<tr>
<td>BOYSE</td>
<td>Party</td>
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<td>NEILYN</td>
<td>Believe</td>
</tr>
<tr>
<td>GRACE</td>
<td>Pretty Girl</td>
</tr>
<tr>
<td>YOUNG</td>
<td>Money</td>
</tr>
<tr>
<td>VINNODES</td>
<td>You're Beautiful</td>
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**On-Demand Songs: Nielsen**

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<td>011</td>
<td>Payphone</td>
</tr>
<tr>
<td>UNCHARTED-</td>
<td>Somebody That I Used To Know</td>
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<tr>
<td>38</td>
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<td>33</td>
<td>Lights</td>
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<tr>
<td>28</td>
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<td>21</td>
<td>No I'm Not OK</td>
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<tr>
<td>14</td>
<td>Mercy</td>
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<tr>
<td>16</td>
<td>Starships</td>
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<tr>
<td>09</td>
<td>Wide Awake</td>
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<tr>
<td>05</td>
<td>I Can Only Imagine</td>
</tr>
<tr>
<td>04</td>
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<tr>
<td>03</td>
<td>Call Me Maybe</td>
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<td>02</td>
<td>Brooklyn Boyzz</td>
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<td>01</td>
<td>Brooklyn Boyzz</td>
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**YouTube**

<table>
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<tr>
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| OOMPH | Billboard?
| CAROLINE COSTA | Billboard?
| VIVIALMYSPACE.COM/POETSOFTHEFALL | Billboard?
| SARA RAMIREZ | Billboard?
| VIVIALMYSPACE.COM/HADOUKEN | Billboard?
| WWW.MYSPACE.COM/DEIMATERPRIEST | Billboard?
| WWW.MYSPACE.COM/MMYV | Billboard?
| WWW.MYSPACE.COM/DAVA | Billboard?
| WWW.MYSPACE.COM/MADSTALLEY | Billboard?
| WWW.MYSPACE.COM/7LAM | Billboard?
| WWW.MYSPACE.COM/KORPIKLAANI | Billboard?
| WWW.MYSPACE.COM/BLUE | Billboard?
| WWW.MYSPACE.COM/CHRISTINA GRIMMIE | Billboard?
| WWW.MYSPACE.COM/EPIC | Billboard?
| WWW.MYSPACE.COM/UNSIGNED | Billboard?
| WWW.MYSPACE.COM/DEMI LOVATO | Billboard?
| WWW.MYSPACE.COM/YOUR FAVORITE MARTIAN | Billboard?
| WWW.MYSPACE.COM/GRAMATIK | Billboard?
| WWW.MYSPACE.COM/RKH | Billboard?
| WWW.MYSPACE.COM/DOUGHERTY | Billboard?
| WWW.MYSPACE.COM/PORTO | Billboard?
| WWW.MYSPACE.COM/CHRIS BROWN | Billboard?
| WWW.MYSPACE.COM/LADY GAGA | Billboard?
| WWW.MYSPACE.COM/BEATWAVE | Billboard?
| WWW.MYSPACE.COM/FOOKER | Billboard?
| WWW.MYSPACE.COM/REPUBLIC | Billboard?
| WWW.MYSPACE.COM/BN | Billboard?
| WWW.MYSPACE.COM/TOOTIE | Billboard?
| WWW.MYSPACE.COM/VAKE | Billboard?
| WWW.MYSPACE.COM/MAAM | Billboard?
| WWW.MYSPACE.COM/BORGORE | Billboard?
| WWW.MYSPACE.COM/CHRIS BROWN | Billboard?
| WWW.MYSPACE.COM/LADY GAGA | Billboard?
| WWW.MYSPACE.COM/MAYBE | Billboard?
| WWW.MYSPACE.COM/KARA | Billboard?
| WWW.MYSPACE.COM/PRETTY LIGHTS | Billboard?
| WWW.MYSPACE.COM/PORTA | Billboard?
| WWW.MYSPACE.COM/TYLERR | Billboard?
| WWW.MYSPACE.COM/SNOOP DOGG | Billboard?
| WWW.MYSPACE.COM/SELENA GOMEZ | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?

**YAHOO! Songs**

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<tr>
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| LUCAS DE LA CROIX | Billboard?
| BACON | Billboard?
| JOSÉ QUEZADA | Billboard?
| JACQUES BABBAGE | Billboard?
| KERRY WALKER | Billboard?
| JOHN WILLIAMS | Billboard?
| JAY-Z | Billboard?
| BOW CHANG | Billboard?
| BOW CHANG | Billboard?
| BILLIE JOE ARMSTRONG | Billboard?
| BILLIE JOE ARMSTRONG | Billboard?
| BILLIE JOE ARMSTRONG | Billboard?

**New Big Sound**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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| JOTA QUEST | Billboard?
| OOMPH | Billboard?
| CAROLINE COSTA | Billboard?
| VIVIALMYSPACE.COM/POETSOFTHEFALL | Billboard?
| SARA RAMIREZ | Billboard?
| VIVIALMYSPACE.COM/HADOUKEN | Billboard?
| WWW.MYSPACE.COM/DEIMATERPRIEST | Billboard?
| WWW.MYSPACE.COM/MMYV | Billboard?
| WWW.MYSPACE.COM/DAVA | Billboard?
| WWW.MYSPACE.COM/MADSTALLEY | Billboard?
| WWW.MYSPACE.COM/7LAM | Billboard?
| WWW.MYSPACE.COM/KORPIKLAANI | Billboard?
| WWW.MYSPACE.COM/BLUE | Billboard?
| WWW.MYSPACE.COM/CHRISTINA GRIMMIE | Billboard?
| WWW.MYSPACE.COM/EPIC | Billboard?
| WWW.MYSPACE.COM/UNSIGNED | Billboard?
| WWW.MYSPACE.COM/DEMI LOVATO | Billboard?
| WWW.MYSPACE.COM/YOUR FAVORITE MARTIAN | Billboard?
| WWW.MYSPACE.COM/GRAMATIK | Billboard?
| WWW.MYSPACE.COM/RKH | Billboard?
| WWW.MYSPACE.COM/DOUGHERTY | Billboard?
| WWW.MYSPACE.COM/PORTO | Billboard?
| WWW.MYSPACE.COM/CHRIS BROWN | Billboard?
| WWW.MYSPACE.COM/LADY GAGA | Billboard?
| WWW.MYSPACE.COM/BEATWAVE | Billboard?
| WWW.MYSPACE.COM/FOOKER | Billboard?
| WWW.MYSPACE.COM/REPUBLIC | Billboard?
| WWW.MYSPACE.COM/BN | Billboard?
| WWW.MYSPACE.COM/TOOTIE | Billboard?
| WWW.MYSPACE.COM/VAKE | Billboard?
| WWW.MYSPACE.COM/MAAM | Billboard?
| WWW.MYSPACE.COM/BORGORE | Billboard?
| WWW.MYSPACE.COM/CHRIS BROWN | Billboard?
| WWW.MYSPACE.COM/LADY GAGA | Billboard?
| WWW.MYSPACE.COM/MAYBE | Billboard?
| WWW.MYSPACE.COM/KARA | Billboard?
| WWW.MYSPACE.COM/PRETTY LIGHTS | Billboard?
| WWW.MYSPACE.COM/PORTA | Billboard?
| WWW.MYSPACE.COM/TYLERR | Billboard?
| WWW.MYSPACE.COM/SNOOP DOGG | Billboard?
| WWW.MYSPACE.COM/SELENA GOMEZ | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?
| WWW.MYSPACE.COM/GRACE | Billboard?

**Data for week of July 21, 2012**

To access full charts, visit www.billboard.biz.
### Heatseekers Albums

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<tr>
<th>Title</th>
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</tr>
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<tbody>
<tr>
<td>Continued Silence (EP)</td>
<td>Nile</td>
</tr>
<tr>
<td>Nile: Highlights (EP)</td>
<td>Nile</td>
</tr>
<tr>
<td>Sign &amp; Signify</td>
<td>The Head And The Heart</td>
</tr>
<tr>
<td>Scream &amp; Stitch</td>
<td>Volbeat</td>
</tr>
<tr>
<td>It’s Just What We Do</td>
<td>Florida Georgia Line</td>
</tr>
<tr>
<td>We Are The Others</td>
<td>Delain</td>
</tr>
<tr>
<td>Every Kingdom</td>
<td>Ben Howard</td>
</tr>
<tr>
<td>Hellbound And Heartless</td>
<td>Va$M</td>
</tr>
</tbody>
</table>
In its 29th frame, the song completes the longest climb to the chart's top five (that won't be aided by country- or rap consumer success or multiple releases. Landor's (2000) builds the record from a 30-week ascent to the region, propelled by pop and adult radio crossover success after its initial run at country radio.

After launching at No. 4 on the Hot 100 the week of Jan. 20, 2011, "I Gotta Feeling" dominated Billboard Hot Digital Songs, the top ten was first appearance in the top 40 of Hot 100 digital download chart (20 million ad impressions, up 5%).

The song is just the second in the Hot 100's 14-year history to place the chart a year after reaching No. 1 (of 10 to hit the top of the week of July 11, 2010). The Weeknd's "Heartbreak Politics" was the first, launching at No. 5 at Hot Digital Songs (15,630). The song proves Pitbull's seventh single to garner Global warming due this fall.

The immortal song's "It's All That's Left" doesn't just that, launching at No. 5 at Hot Digital Songs (15,630). The song proves Pitbull's seventh single to garner Global warming due this fall.

**MINAJ'S 'STARSHIPS' KEEPS FLYING**

A seemingly remarkable 8.9 descent in its 21st week grants Nicki Minaj's "Starships" a Billboard Hot 100 record. Since bowing at No. 9 the week of March 3, the song has yet to leave the top 10, marking the most consecutive frames switched by a top 10-debuting title in the region from its arrival. "Starships" passes the Black Eyed Peas' "I Gotta Feeling," which spent its first 20 weeks in the top tier (including 14 at No. 1). In 2009, "Starships" rose to No. 33 on Hot 100 Airplay and Hot Digital Songs. It has sold 3.2 million downloads, according to Nielsen SoundScan.
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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</tr>
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<tr>
<td>1</td>
<td>Closer</td>
<td>Bastille</td>
</tr>
<tr>
<td>2</td>
<td>High</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>3</td>
<td>Royals</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>4</td>
<td>26 Days</td>
<td>Twenty One Pilots</td>
</tr>
<tr>
<td>5</td>
<td>We Go</td>
<td>Bastille</td>
</tr>
<tr>
<td>6</td>
<td>Havana</td>
<td>Conchita</td>
</tr>
<tr>
<td>7</td>
<td>Brooklyn</td>
<td>Frank Ocean</td>
</tr>
<tr>
<td>8</td>
<td>Don't Stop Believing</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>9</td>
<td>Closest</td>
<td>Bastille</td>
</tr>
<tr>
<td>10</td>
<td>All of Me</td>
<td>John Legend</td>
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### HOT DIGITAL SONGS

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<tr>
<td>1</td>
<td>Call Me Maybe</td>
<td>Demi Lovato</td>
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<tr>
<td>2</td>
<td>Wide Awake</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>3</td>
<td>Strong</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>4</td>
<td>Lights</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>5</td>
<td>Somebody That I Used To Know</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>6</td>
<td>Take Me Home, Country Roads</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>7</td>
<td>Y Ryder</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>8</td>
<td>You're Gonna Miss Me</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>9</td>
<td>Good For Nothing</td>
<td>Imagine Dragons</td>
</tr>
<tr>
<td>10</td>
<td>Feel Good</td>
<td>Imagine Dragons</td>
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### HOT COUNTRY

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<th>Title</th>
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</thead>
<tbody>
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<td>1</td>
<td>Pimpin' Around</td>
<td>Max &amp; Ash</td>
</tr>
<tr>
<td>2</td>
<td>God's tropical rhythm</td>
<td>Daryle Singlet</td>
</tr>
<tr>
<td>3</td>
<td>Right On</td>
<td>George Jones</td>
</tr>
<tr>
<td>4</td>
<td>Where the River Goes</td>
<td>Jimmy76</td>
</tr>
<tr>
<td>5</td>
<td>Keep It Goin'</td>
<td>George Jones</td>
</tr>
<tr>
<td>6</td>
<td>Pickup Line</td>
<td>David Lee</td>
</tr>
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<td>7</td>
<td>Drink on the Run</td>
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</tr>
<tr>
<td>8</td>
<td>Carry On</td>
<td>David Lee</td>
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<tr>
<td>9</td>
<td>Let Me Love You</td>
<td>David Lee</td>
</tr>
<tr>
<td>10</td>
<td>My Heart Holds You</td>
<td>David Lee</td>
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### HOT ROCK

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<td>1</td>
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<td>Foo Fighters</td>
</tr>
<tr>
<td>2</td>
<td>Hard To Love</td>
<td>Jonas Blue</td>
</tr>
<tr>
<td>3</td>
<td>Heart Attack</td>
<td>Jonas Blue</td>
</tr>
<tr>
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<tr>
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<td>Everybody Talks</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>6</td>
<td>Heart Attack</td>
<td>Jonas Blue</td>
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<td>7</td>
<td>Heart Attack</td>
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<td>Everybody Talks</td>
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<td>10</td>
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### HOT LATIN

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### HOT R&B/HIP-HOP

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<tr>
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</tr>
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### HOT COMEDY

<table>
<thead>
<tr>
<th>No.</th>
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<tr>
<td>1</td>
<td>Time To Say Goodbye</td>
<td>Team Coco</td>
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<td>10</td>
<td>Time To Say Goodbye</td>
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almost 20-year history. Rihanna according to Nielsen BDS).

100 Airplay at No. 56 (22 million downloads sold, according to Nielsen SoundScan) and Hot Tracks at No. 1. Her last studio set, 2008’s Funhouse, yielded three top ten hits: “Raise Your Glass” and “rkin’ Perfect.”

PINK motors back to the Mainstream Top 40 chart, as “Blow Me (One Last Kiss)” bounces at No. 9. The song also grants her a career-best No. 22 launch on Adult Top 40, as well as the set’s highest entry by a female artist in the year.

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### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Top 50 Peak</th>
<th># Weeks on Chart</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IF I DON’T KNOW HER LIKE I DO</td>
<td>Bo Bice</td>
<td>1</td>
<td>21</td>
<td>07/21/2012</td>
<td>Debut with his first #1 as a solo artist</td>
</tr>
<tr>
<td>2</td>
<td>DON’T YOU KNOW HOW HE LOVES YOU</td>
<td>Jamey Johnson</td>
<td>1</td>
<td>26</td>
<td>07/21/2012</td>
<td>Follow-up to &quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>3</td>
<td>BRONCOTRUST</td>
<td>Jason Aldean</td>
<td>1</td>
<td>26</td>
<td>07/21/2012</td>
<td>Follow-up to &quot;Take a Back Road&quot;</td>
</tr>
<tr>
<td>4</td>
<td>THE RAIL</td>
<td>Family</td>
<td>1</td>
<td>32</td>
<td>07/21/2012</td>
<td>Debut with his first #1 as a solo artist</td>
</tr>
<tr>
<td>5</td>
<td>KISSED YOU GOODNIGHT</td>
<td>Toby Keith</td>
<td>1</td>
<td>36</td>
<td>07/21/2012</td>
<td>Follow-up to &quot;Don’t Miss Your Life&quot;</td>
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### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Top 50 Peak</th>
<th># Weeks on Chart</th>
<th>Date</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>AMERICAN IDOL: SEASON 11: HIGHLIGHTS (EP)</td>
<td>Various Artists</td>
<td>1</td>
<td>1</td>
<td>07/21/2012</td>
<td>From the American Idol Season 11 album.</td>
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<tr>
<td>2</td>
<td>NOW THAT’S WHAT I CALL COUNTRY VOLUME 5</td>
<td>Various Artists</td>
<td>1</td>
<td>4</td>
<td>07/21/2012</td>
<td>A compilation of country music hits.</td>
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</tbody>
</table>

### BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Top 50 Peak</th>
<th># Weeks on Chart</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LETTHERE BE COWGIRLS</td>
<td>Steve Martin &amp; The Steep Canyon Rangers</td>
<td>1</td>
<td>12</td>
<td>07/21/2012</td>
<td>From the album of the same name.</td>
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</table>

### BETWEEN THE BULLETS

**GILBERT’S 2ND NO. 1**

Brantley Gilbert claims his second No. 1 on Hot Country Songs, becoming the first rookie artist since Eastern Corbin to reach the summit with his first two charted singles. Corbin did so in April and October 2010. Gilbert’s “You Don’t Know Her Like I Do” follows “Country Must Be Country Wide,” which hit No. 1 on Dec. 3, 2011. The new leader peaks in its 33rd chart week, one week quicker than “Country.” Gilbert’s second chart-topper comes the same week he announced his first headlining tour, which begins Sept. 27 in Lafayette, Ind., with Uncle Kracker. —Wade Jenner

Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
### R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>No. Weeks</th>
<th>Peak Position</th>
<th>Peak Sales</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BRAZIL</strong></td>
<td><strong>WATERTOWER</strong></td>
<td><strong>PROJECT X</strong></td>
<td><strong>184,000</strong></td>
<td><strong>47</strong></td>
<td><strong>111,000</strong></td>
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<tr>
<td><strong>DUBLIN</strong></td>
<td><strong>1010</strong></td>
<td><strong>F.A.M.E.</strong></td>
<td><strong>270,000</strong></td>
<td><strong>18</strong></td>
<td><strong>210,000</strong></td>
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<tr>
<td><strong>BOSTON</strong></td>
<td><strong>CASH OUT</strong></td>
<td><strong>ONLY 1</strong></td>
<td><strong>270,000</strong></td>
<td><strong>18</strong></td>
<td><strong>210,000</strong></td>
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<tr>
<td><strong>NEW YORK</strong></td>
<td><strong>H.W.C.</strong></td>
<td><strong>SAT BIG SEAN &amp; WIZ KHAUFA</strong></td>
<td><strong>150,000</strong></td>
<td><strong>20</strong></td>
<td><strong>150,000</strong></td>
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<tr>
<td><strong>TAMPA</strong></td>
<td><strong>THE ONE</strong></td>
<td><strong>PRIMARY WAVE</strong></td>
<td><strong>100,000</strong></td>
<td><strong>22</strong></td>
<td><strong>100,000</strong></td>
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<tr>
<td><strong>BALTIMORE</strong></td>
<td><strong>ROLLING PAPERS</strong></td>
<td><strong>ROSTUM/ATLANTIC</strong></td>
<td><strong>50,000</strong></td>
<td><strong>25</strong></td>
<td><strong>50,000</strong></td>
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<tr>
<td><strong>NEW YORK</strong></td>
<td><strong>CURREN$Y</strong></td>
<td><strong>MY LIFE II... (ACT I)</strong></td>
<td><strong>50,000</strong></td>
<td><strong>26</strong></td>
<td><strong>50,000</strong></td>
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<tr>
<td><strong>LA</strong></td>
<td><strong>FAME</strong></td>
<td><strong>JIVE</strong></td>
<td><strong>40,000</strong></td>
<td><strong>28</strong></td>
<td><strong>40,000</strong></td>
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<tr>
<td><strong>DALLAS</strong></td>
<td><strong>TIDE IMPRINT/DISTRIBUTING</strong></td>
<td><strong>UBEL</strong></td>
<td><strong>30,000</strong></td>
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### MAINSTREAM R&B/HIP-HOP

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>No. Weeks</th>
<th>Peak Position</th>
<th>Peak Sales</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JAY-Z</strong></td>
<td><strong>PLUTO</strong></td>
<td><strong>A-1/FREEBANDZ</strong></td>
<td><strong>80,000</strong></td>
<td><strong>2</strong></td>
<td><strong>80,000</strong></td>
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<tr>
<td><strong>FUTURE</strong></td>
<td><strong>TREY SONGZ</strong></td>
<td><strong>FEAT. T.I.</strong></td>
<td><strong>70,000</strong></td>
<td><strong>5</strong></td>
<td><strong>70,000</strong></td>
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<tr>
<td><strong>HARRETT JONES</strong></td>
<td><strong>RIHANNA</strong></td>
<td><strong>WRITE ME BACK</strong></td>
<td><strong>60,000</strong></td>
<td><strong>7</strong></td>
<td><strong>60,000</strong></td>
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<tr>
<td><strong>NICKI MINAJ</strong></td>
<td><strong>SCREAM</strong></td>
<td><strong>YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC</strong></td>
<td><strong>50,000</strong></td>
<td><strong>9</strong></td>
<td><strong>50,000</strong></td>
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<tr>
<td><strong>WIZ KHALIFA</strong></td>
<td><strong>TREY SONGZ</strong></td>
<td><strong>SONGBOOK/ATLANTIC</strong></td>
<td><strong>40,000</strong></td>
<td><strong>12</strong></td>
<td><strong>40,000</strong></td>
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<tr>
<td><strong>BRANDY</strong></td>
<td><strong>USHER</strong></td>
<td><strong>FEAT. RICK ROSS</strong></td>
<td><strong>30,000</strong></td>
<td><strong>15</strong></td>
<td><strong>30,000</strong></td>
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<tr>
<td><strong>BEYONCE</strong></td>
<td><strong>I DON'T REALLY CARE</strong></td>
<td><strong>NKR MINN RAT CHRIS MOM YOUNG NMEY/CAS1 MONPIAINNERSAL REPUBLIC</strong></td>
<td><strong>30,000</strong></td>
<td><strong>17</strong></td>
<td><strong>30,000</strong></td>
</tr>
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### RHYTHMIC

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>No. Weeks</th>
<th>Peak Position</th>
<th>Peak Sales</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LIL WAYNE</strong></td>
<td><strong>H.W.C.</strong></td>
<td><strong>SAT BIG SEAN &amp; WIZ KHAUFA</strong></td>
<td><strong>150,000</strong></td>
<td><strong>20</strong></td>
<td><strong>150,000</strong></td>
</tr>
<tr>
<td><strong>JAY-Z</strong></td>
<td><strong>KANYE WEST</strong></td>
<td><strong>PLUTO</strong></td>
<td><strong>100,000</strong></td>
<td><strong>22</strong></td>
<td><strong>100,000</strong></td>
</tr>
<tr>
<td><strong>FUTURE</strong></td>
<td><strong>TYGA</strong></td>
<td><strong>TRIP. F W BRICK SQUAD MONOPOLY</strong></td>
<td><strong>50,000</strong></td>
<td><strong>25</strong></td>
<td><strong>50,000</strong></td>
</tr>
<tr>
<td><strong>HARRETT JONES</strong></td>
<td><strong>RIHANNA</strong></td>
<td><strong>LOOKING 4 MYSELF</strong></td>
<td><strong>40,000</strong></td>
<td><strong>28</strong></td>
<td><strong>40,000</strong></td>
</tr>
<tr>
<td><strong>RICK ROSS</strong></td>
<td><strong>TREY SONGZ</strong></td>
<td><strong>FEAT. T.I.</strong></td>
<td><strong>30,000</strong></td>
<td><strong>30</strong></td>
<td><strong>30,000</strong></td>
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### ADULT R&B

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>No. Weeks</th>
<th>Peak Position</th>
<th>Peak Sales</th>
<th>Total Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MINDLESS BEHAVIOR</strong></td>
<td><strong>BEBE WINANS</strong></td>
<td><strong>SNOOP DOGG</strong> &amp; <strong>WIZ KHALIFA</strong></td>
<td><strong>ROBIN THICKE</strong></td>
<td><strong>20</strong></td>
<td><strong>20,000</strong></td>
</tr>
</tbody>
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**BROWN LEADS WITH ‘FORTUNE’**

Chris Brown debuts his latest set, Fortune, at No. 1 on Top R&B/Hip-Hop Albums, selling 135,000 units in its first week, according to Nielsen SoundScan. This is Brown’s third consecutive No. 1 on the chart and fourth out of five albums to reach the top. (Sophomore set Exclusive debuted at No. 1 in 2007.) Fortune marks his second-lowest opening-week sales—only his 2009 Graffiti started lower, with 102,000. Last year’s F.A.M.E. started with 270,000. So far, only one of the new album’s three R&B-focused singles has reached the top 10 on Hot R&B/Hip-Hop Songs. (“Strip,” featuring Kevin McCall, peaked at No. 3 in March.) “Sweet Love” just hit its peak earlier this month at No. 25 while the rap song “Till I Die,” featuring Big Sean and Wiz Khalifa, reaches a new high this week at No. 22. (“Turn Up the Music,” which was worked to top-40 and rhythmic outlets, hit No. 81.) —Karinah Santiago
<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS AT TOP</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;No. 1&quot;</td>
<td>Whitney Houston &amp; Brandy</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>&quot;No. 2&quot;</td>
<td>Ludacris</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>&quot;No. 3&quot;</td>
<td>Mary J. Blige</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>&quot;No. 4&quot;</td>
<td>Beyoncé</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>&quot;No. 5&quot;</td>
<td>John Legend</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>&quot;No. 6&quot;</td>
<td>Drake &amp; Rihanna</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>&quot;No. 7&quot;</td>
<td>Chris Brown</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>&quot;No. 8&quot;</td>
<td>Usher</td>
<td>2</td>
</tr>
<tr>
<td>9</td>
<td>&quot;No. 9&quot;</td>
<td>Justin Bieber</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>&quot;No. 10&quot;</td>
<td>Taylor Swift</td>
<td>2</td>
</tr>
</tbody>
</table>

The song returns to the top spot after being knocked out last week by Usher's climb back to No. 1 with "Climax." The last time two songs switched flip-flopped between the top two spots was a year ago this week when Rihanna's "Work" was No. 1 followed by Usher's "No Love in No Way."
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Week on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Keep Me</td>
<td>Vicki Yohe, Wess Morgan &amp; Martha Munizzi</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>Where He Leads</td>
<td>Jeremy Camp, Bec/Tooth &amp; Nail</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>Good To Be Alive</td>
<td>Big Daddy Weave</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>When Mercy Found Me</td>
<td>Matthew West, Sparrow/EMI CMG</td>
<td>26</td>
</tr>
<tr>
<td>5</td>
<td>Jesus, Friend Of Sinners</td>
<td>Passion, Sparrow/EMI CMG</td>
<td>39</td>
</tr>
<tr>
<td>6</td>
<td>When The Stars Shine</td>
<td>Casting Crowns</td>
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<td>7</td>
<td>Life Like That</td>
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<td>8</td>
<td>The Devil Wears Prada</td>
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<td>9</td>
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<td>10</td>
<td>All I Really Want</td>
<td>Switchfoot</td>
<td>14</td>
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</table>

**Additional Notes:**
- British worship leader Matt Redman scored his first No. 1 hit this week with "The Hurt & The Healer." He said, "I pray this song will encourage those who are suffering and give them hope." Redman is set to release his new album "The Necktie Song" later this year.
- Solo artist Jonathan McReynolds, who recently released his latest album "The Introduction," has three songs in the Top 10 this week: "Once In A Lifetime," "It's Not Over (When God Is In It)," and "Lay Her Down." He said, "I'm grateful for the support and encouragement from our fans. It's great to see these songs connecting with people."
### Dance Club Songs

<table>
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<tr>
<th>Title</th>
<th>Artist</th>
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<td>I Don't Like You</td>
<td>John Lepage Feat. Debby Holiday</td>
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### Dance/Mix Show Airplay

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### Jazz Albums

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### Smooth Jazz Songs

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Don Omar earns his fifth No. 1 on Hot Latin Songs—and fourth in a row on "El Paseo del Mundo"—as his rise of the second single from "Un Hombre Normal" earns him No. 1 on Hot Latin Airplay. With an additional 1.1 million audience impressions, the bilingual "El Paseo del Mundo" leads Billboard’s Hot Latin Songs chart for the 11th week, and its soundScan million in sales impressions. Do you think the song "El Paseo del Mundo" is a good representation of Don Omar's musical style and genre?
<table>
<thead>
<tr>
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<td>WE ARE ONLY WORTHY BY YOUR SIDE</td>
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Data for week of JULY 21, 2012 | For chart reprints call 212-493-4023 | Go to www.billboard.biz for complete chart data | 47 |
GOODWORKS

ANTHONY, CARDENAS TO HOST BENEFITS

Superstar Marc Anthony and entrepreneur Henry Cardenas will host a series of fund-raisers in August to benefit their Maestro Cares Foundation, which benefits underprivileged children in Latin America by providing safe environments and educational support. The three events aim to raise funds to complete a new residence hall and school for more than 200 children at the Ninos de Cristo orphanage in La Romana, Dominican Republic. This will be the foundation’s first major project funded by Maestro Cares.

The mission of the nonprofit (MaestroCares.org), launched earlier this year by Anthony and Cardenas Marketing Network president/CEO Cardenas, is to “support and help fund projects that will create a better environment for underprivileged children who want to make a difference tomorrow.”

The first fund-raiser will take place Aug. 9 at El Museo del Barrio in New York, the second on Aug. 20 at the Sofitel Chicago Water Tower in Chicago and the third on Aug. 23 at Club Nokia in Los Angeles. The events will include a cocktail reception and a silent auction.

“I have been granted the privilege to be the voice for these kids and they need all the support in the world,” says Anthony, who in 2010 received Billboard’s Spirit of Hope Award at the Billboard Latin Music Awards for his philanthropic activities. Maestro Cares will also help develop orphanages in Puerto Rico and Cardenas’ native Colombia.

—Leila Cobo
POWER PLAYERS

“We put our lives into this music shit, and we don’t ever stop,” Cash Money co-CEO BRYAN “BIRDMAN” WILLIAMS said at a private party celebrating his and brother/co-CEO RONALD “SLIM” WILLIAMS’ cover photo for Billboard’s inaugural Urban Power List issue. Joining in the BET Awards weekend revelry at Philippe Chow’s in Beverly Hills, Calif., are (from left) Slim, Cash Money business manager VERNON BROWN, Universal Republic president/CEO MONTE LIPMAN, Young Money president MACK MAINE, Birdman and Billboard music editor BENJAMIN MEADOWS-INGRAM.

1. THE FIFTH annual Provident Financial Management Golf Classic took place June 18. Presented by the insurance firm Robertson Taylor, the event raised more than $150,000 for the Bogart Pediatric Cancer Research Program at the Children's Hospital Los Angeles. Taking a few minutes off the links are (from left) Robertson Taylor executive VP JERRY LAPSON, Provident senior managing director BILL VUYLSTEKE, KTLA morning show co-anchor FRANK BUCKLEY, Provident COO IVAN AXELROD, Robertson Taylor president SHARI VIOLAS, AEG Live/Concerts West president/co-CEO JOHN MEGLEN, Billboard director of special features and West Coast sales AKI KANEKO and Provident managing director LARRY EINBUND.

2. THE ROOM was packed with heavyweights on July 12 when the UJA-Federation of New York honored AMY DOYLE (left), MTV executive VP of talent and music and talent strategy, and Rick Krin, VH1 executive VP of talent and music programming, at the Pierre Hotel in New York. Among the many execs in attendance: Sony/ATV chief Martin Bandier, Universal head Barry Weiss, Universal Republic president/CEO Monte Lipman and Warner Music's Julie Greenwald and Craig Kallman. PINK made a surprise appearance to pay tribute to Doyle.

3. FORMER MTV Networks CEO JUDY McGARTH praised RICK KRIN at the UJA luncheon as the “living embodiment of a music man,” while actor Kiefer Sutherland stood from his seat at his table to celebrate Krin in what he jokingly called “the earliest and healthiest toast I’ve ever made.”

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